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WITH NOTES AND INTRODUCTION

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P. V. KANE, M. A. LL. M.,

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L, HIGH COURT, BOMBAY, MEMBER OF THE SENATE,

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WEST UNIVERSITY, ZALA VEDANT PRIZEMAN, SOMETIME

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FORMERLY SENIOR DAKSHINA FELLOW,

WILSON COLLEGE, BOMBAY

AND

TRANSLATION

BY

C. N. JOSHI, M. A.

Second Edition.

1921

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Printed by Ramchandra Yesu Shedge, at the Nirupya sagara Press,
73 Kolbhat Lane, Bombay

Published by Pandurang Vaman Kane Angre's Wad Front Chawl,
Girgaon Back Road, Bombay and Translation (pp 189- 00)
Published by Chintaman Nilkant Joshi, Tulus house,
11 Dhasvadi Thakerdvar,
BOMBAY

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INTRODUCTION.

I. Personal History of Bhavabhūti

Although Bhavabhūti is one of the brightest stars in the galaxy of Sanskrit poets, our knowledge about his personal history is very meagre and is almost entirely derived from his own works. Out of his three known works, the *Mahavīracharita*¹ gives us the fullest account of him. The ancestors of Bhavabhūti came from a town called Padmapura in the Deccan (in the Berars). They belonged to the Kaśyapagotra; they studied the Taittiriya recension of the Black Vajurveda and their surname was Udumbara. The fifth in ascent from Bhavabhūti was called Mahakavi, who had performed the Vajapeya sacrifice. The name of the poet's grandfather was Bhatta Gopāla. The father of the poet was Nilakantha and his mother's name was Jatukarni (or Jatukarni). His teacher was Jñānanidhi. From the fact that Bhavabhūti's family belonged to the Berars and studied the Taittiriya śakha, Dr. Bhandarkar conjectures that his native place must have been somewhere near Chandra-pura or Chandī in the Nagpur territories where there are still many families of Maratha Desastha Brahmanas of the Taittiriya śakha with Āpastamba for their Sūtra and in the country to the south and south-east of which there are Tailānga Brahmanas following the same Veda and sūtra. The commentator Ghaṇṇasvāmi infers from Bhavabhūti's peculiarities of expression that the poet was an inhabitant

1 'मद्रि इक्ष्वापये दम्पुर नाम नगरम् । तत्र केचित्तिर्गदा काश्यपाश्रयेण
पुरे पश्चिपावना पञ्चाद्वी धूम्रवती मोनरीदिन उदुम्बरानामानो ब्रह्मवादिन' इति
वसन्ति तदनुभ्यासात् तद्वक्त्रो वाक्प्रेमयाचिनो महाकवे इत्यम दृष्टार्थनाम्नो
नृगोपालस पौत्र एविररन्नेर्नौल्लवण्डभ्यात्ममन्त्रव श्रीकण्ठरत्नान्धन ददवाक्य
प्रनाम्ने मन्त्रनिर्नाम वनुकापुर' महावीरवर्त (प्रनादना) the माण्डीनापत्र
omits the name of महाकवि. The माण्डीनापत्र adds that दम्पुर was
in विहर्म (Berars) and gives the surname as दम्बर. Whether
दम्पुर is to be identified with दम्बरी that occurs in the माण्डीनापत्र
is a question. We think that they are not identical.

2 'अथ परमहंसानां महर्षीणां दशद्विंशतिः । दशार्धनामा नवशतान्यस्य शतानि
चिंतुः' ॥ महावीरः I 5, so also माण्डी. I 9 'युगै मता नगरको गुनः
प्रत्याचिनो मनेर । दशार्धनामा नवशतान्यस्य शतानिचिंतुः' ॥

of the Dravida country (*vide* text pp 39, 64, 139) The poet seems to have been quite familiar with the Godavari from his descriptions of it in the 9th Act of the *Malatimadhava* and in the *Uttararamacharita*. He seems to have been also familiar with the Vindhya mountain (Act V 14 of the *Uttararamacharita*.)

About the name of the poet there is a controversy. In all his three dramas occur the words 'Srikanthapada-lanchanab Bhavabhutir nama'. One would naturally expect from the position of the word 'nama' that the poet's name was B' vabhuti and that later in life he received the title of Srikantha. But most of the commentators say that his name was Srikantha and that later on he was called Bhavabhuti in consequence of a certain benedictory verse in honour of Parvati.³ It seems to us that the commentators had no certain knowledge on the subject and that they were guided probably by the etymologies to which the word Bhavabhuti lent itself. We are confirmed in this opinion by the fact that the commentators are not in agreement as to the verse on account of which the poet earned the epithet Bhavabhuti.⁴ Moreover there is another story mentioned by the commentator Ghanasyama that the god Shiva manifested himself to the poet in the form of a Brahmana and gave him riches.⁵

Bhavabhuti came of a learned family. Bhavabhuti himself seems to have been a profound scholar. He had made a thorough study of the Vedas of the Vedanta, Sankhya and

3 *Vide* p 2 com. श्रीराघव on महाश्रीरचरित says "श्रीगणेशाय नमः । विदुःशतमेवम् । भवभूतिनाम् 'मान्वा पुनातु भवभूतिपतिर्मूर्ति' इति श्रीरचरितनाम् तुष्टेन राजा भवभूतिरिति ग्यायिन् । श्रीराघव on the उत्तररामचरित says the same. नन्दर commenting on the मान्वातीमाधव says 'नाम्ना श्रीगणेश प्रसिद्धा भवभूतिरिति' while शिवुरारि on the मान्वातीमाधव says 'भवभूतिरिति व्यवहारे तस्मैव नामान्तरम्'.

4 पद्मदयाम and श्रीराघव say that it was on account of the verse 'मान्वा पुनातु भवभूतिपतिर्मूर्ति' that the poet was called भवभूति. But अनन्तपण्डित commenting on मायामातङ्गि (136) says 'श्रीधर इति कविनाम् । भवभूतिरिति 'गिरिनाया कुची वदे भवभूतिनिधानम्' इति पञ्चरणोत्तर पदटीकायाम्'.

5 *Vide* p 4 com. Following this, श्रीर० says 'किं चामि वचने ईश्वर एव निधुरूपेणागत्य भूतिं दत्तवानिति वदन्ति । एव च महाद्वयवत्तो भूतिर्वस्येति भवभूतिरित्युक्तं इत्याहुः ।'

Yoga systems of philosophy and of the poetical and rhetorical literature before him.⁶ He displays his knowledge of the Vedānta in the use of the word Vivarta in several places and in his references to Upanishad passages which we have duly noted in the notes. His profound study of the Yoga system is seen in the Mahaviracharita (Act III) and in the Mālā-madhava (Act V). He seems to have been a proud man and feels no restraint in praising himself.⁷ In this he offers a striking contrast to Kalidasa who is so modest as not even to mention his name in most of his works. There are indications in his works which lead us to infer that Bhavabhūti had to put up with neglect and ridicule from his contemporaries before he secured for himself a niche in the temple of fame.⁸

Several stories about Bharabhatti are current among the Pandits, most of which are without any historical basis. In the *Dhoyasrabandha* of Ballala we read that Kalidasa, Bhavabhuti, Dana, Mayura and a host of other poets were contemporaries and engaged in many trials of wit in the court of Dhoja king of Dhara, who was a patron of letters. We are

[illegible]

7 'दो' उत्तराध्यायः । 1 and महावचनम् । 4 'वदन्' कर्तृकम्
मा च रानाशया कथा ।

8 Note the phrase दन्तम कविरिह भ इयदन्तवशा वनन्त न किमि
 पादति नैव दय । एतन्मते मन तु कोऽपि मनश्चनान् कानि ह्यद निरवर्तिनीत्युच्यते
 इति ॥ अन्तः ॥

told by the Bhojaprabandha that when Bhavabhūti and Kālidāsa composed a verse each on a topic prescribed by Bhoja, all went to the temple of Bhuvaneshvari and weighed in a balance the parchments on which the verses composed by the poets were written. As the pan of Bhavabhūti's verse went up, the goddess intervened in favour of Bhavabhūti by dashing a little honey on to that pan from the lotus on her head. We shall see in the sequel that Kālidāsa is separated from Bhavabhūti by several centuries. All such stories which partake of the marvellous were invented by the Pandits to justify their own views about the merits of our author and the other poets.

There is another interesting story about Kālidāsa and Bhavabhūti. Bhavabhūti composed his Uttararamacharita and took it to Kālidāsa who was playing at chess. Kālidāsa asked him to read the drama, while he himself seemed to be engrossed in the play. Kālidāsa remarked, when the whole drama was read by Bhavabhūti, that it was a creditable performance but that there was an *anuvra* too much in one verse.⁹

It is interesting to note that in a MS. of the *Malati-madhava*, the colophon at the end of two Acts makes the author of the drama a pupil of Kumarilabhatta, the great writer on the *Purvamimamsa*.¹⁰ There is nothing in the chronological position of the two writers as established from independent evidences to make this relationship impossible.

II The date of Bhavabhūti

Although our knowledge of the personal history of Bhavabhūti is very meagre, it is fortunate that there are sufficient materials for fixing the exact period when he flourished.

9 *cf.* in verse 27 of Act I. The fourth pāda as written by भवभूति *रात्रिरेव व्यरसीत्*. Kālidāsa suggested *रात्रिरेव व्यरसीत्*. It must be said that the latter yields a much happier meaning than the former.

10 *Vide* Pandit's Introduction to *Gandavaho* 206 ff. 'इति श्रीभट्टकुमारिलशिष्यवृत्ते माह्वीमाधवे तृतीयोक्त', 'इति श्रीकुमारिलम्बामिप्रयादप्रसादपाठेव श्रीमद्वेङ्कटचार्यविरचिते माह्वीमाधवे षष्ठोक्त'. Kumarila flourished (Prof. Pathak) in the first half of the 8th century. *Vide* J. B. R. A. S. vol. 18 p. 217.

According to the Rajatarangini, Bhavabhuti was patronised by Yasovarman,^{10a} king of Kanva-kubja (Kanoj). This Yasovarman was vanquished by a king of Kashmir named Lalitaditya. Lalitaditya reigned according to General Cunningham from 663 A. D. to 701¹¹. Pandit comes to the conclusion that the correct date of the accession of Lalitaditya is 673 A. D.¹² and that one of his earliest achievements was the defeat of Yasovarman. The Rajatarangini mentions another poet Vakpati-rāja, who lived at the court of Yasovarman. This poet was the chief court poet of Yasovarman and wrote a prakrit poem called Gaudavaho which deals with the exploits of Yasovarman and his victory over a Canda king. In this poem Vakpati-rāja says that certain excellences derived from the ocean of Bhavabhuti still shine in his works.¹³ Pandit therefore comes to the conclusion that Vakpati had been in youth either a pupil or a personal admirer of Bhavabhuti.¹⁴ Dr. Bhandarkar points out in the recent edition of his *Malatīmadhava* that Chinese chronology throws a doubt on the correctness of these dates and that a correction of 31 years is required in these dates.¹⁵ Prof. Jacobi confirms Chinese chronology by finding out the exact date (14th Aug. 33 A. D.) on which an annular eclipse of the sun described by Vakpati in his *Gaudavaho* took place.¹⁶ Dr. Bhandarkar therefore holds that Bhavabhuti flourished in the first quarter of the 5th century.

There are ample materials to corroborate the result thus arrived at as to the date of Bhavabhuti. We shall set forth some of them.

10a 'कविवाङ्मनिराजश्रीभवभूत्यादिसेविन । जितो ययौ यशोवना तदुत्सुने-
बन्दिनाम् ॥ IV 144 (Stein)

11 *vide* Dr. Bhandarkar's preface to the *Malatīmadhava* XIV (edition of 1900)

12 Introduction to *Gaudavaho* p. 90

13 'भवभूतं ब्रह्मि-गिर्य-कन्वानन्दरसकान् इव स्मरन्ति । यस्य विज्ञेया अत्र वै
विदुः कथाविज्ञेय ॥' Pandit's *Gaudavaho* verse 797 (भवभूतिब्रह्मि-
गिर्यकन्वानन्दरसकान् इव स्मरन्ति । यस्य विज्ञेया अत्र वै विदुः कथाविज्ञेय ॥)

14 Introduction to *Gaudavaho* p. 66

15 Introduction to *Malatīmadhava* XIV

16 Introduction to *Malatīmadhava* XIV

1 Kshemendra in his voluminous writings quotes Bhavabhūti by name several times. We have extracted in the notes his remarks on several verses of the Uttararāmacharita from his Aukhityavicharacharcha.¹⁷ Kshemendra tells us that he wrote his Kavikānthabharana and Savritatīlaka in the reign of Anantārāja (1028—1063 A D) of Kāśmīr. So he flourished in the latter half of the 11th century A D.

2 Pāṇasekhara in his Bālarāmāyana says that he was Bhavabhūti in his former life¹⁸ and quotes in his काव्यनीमाङ्ग several verses from the Mālātī madhava.

3 The Vyaktiviveka of Mahimābhāṭṭa quotes two verses from the Uttararāmacharita.¹⁹ Mr T Ganapati Sāstri has shown that Mahimābhāṭṭa flourished in the early part of the 11th century A. D.²⁰

4 The Dasa-rupaka of Dhanañjaya quotes many verses from the Uttararāmacharita.²¹ Dhanañjaya was patronized by King Munja.²² If Munja is the uncle of the great Bhoja, as seems to be the case then Dhanañjaya flourished before 1000 A. D., as Munja reigned from 974 A D to 990 A D.

5 Dhanapala in his Tilakamājari praises Bhavabhūti (vide note 36 below). Dhanapala tells us that he was called 'Sarasvatī' on account of his learning by King Muija. Therefore Dhanapala flourished towards the end of the 10th century.

17 Vide notes on II 27, IV 27, V 34

18 'बभूव वर्नीकभव पुरा क्वचित् प्रवदे नुवि भद्रवेष्टनान् । श्विन पुनर्धौ मयभूतिरेखया स वत्से समन्ति राजसेखर ॥' बालरामायण I 16 राजसेखर was the उपपात्य of महेंद्रपाल of Kanauj whose inscriptions are dated 903 and 907 A. D. See E. I. vol I p 171

19 The verse 'इव नेहे लक्ष्मी' (I 38) on pp 60 and 100 (of the Trivandrum edition of the व्यक्तिनिरेक) and the verse 'हृद्मन दक्षिण' (Act II 10) on p 44

20 Vide p 10 of the Introduction to the व्यक्तिनिरेक (Trivandrum Sanskrit series)

21 cf. I 27, 35, 38, III 26 37 V 34 VI 11, 19 of the उत्तररामचरित

22 'आविष्टुत मुञ्जबहीशुगोर्ध्विदग्धमाता दसरूपमेतत्' last verse of the दशरूपक

6. Vamana in his *Kavyalankarasutratvnti* quotes from the works of Bhavabhūti.²³ This is not the place to discuss the date of Vamana.²⁴ He flourished in the latter half of the 5th century A. D.

Thus from the eleventh century to the eighth there are writers who name Bhavabhūti or quote from his works. For want of space we refrain from giving quotations from a host of other writers such as Mammata and Ruyyaka.²⁵

There is evidence of a negative character that Bhavabhūti could not have flourished much earlier than 700 A. D. In the first place though Bana mentions a number of his predecessors such as Kalidasa, Pravarasena, Subandhu, he is silent about Bhavabhūti. Bana flourished in the first half of the 7th century A. D. Moreover, we can detect traces of the influence of Kalidasa upon our poet. In the *Malatimadhava* our poet makes the hero Madhava address two verses to a cloud as a messenger.²⁶ Those will remind any one of certain verses of the *Meghaduta* composed in the same metre. The fact that Bhavabhūti uses very long and involved compounds especially in prose passages shows that he flourished at a time

23 The verse 'इय गेदे रक्ष्मी' (उत्तररामचरित I 34) is quoted as an example of रूपक under काव्यालं० IV 3 2. A verse from the महावीरचरित (I 33) is quoted as an example of the Gaudī style under काव्यालं० I 2 12. The words वक्ष्मीरिहितिम् (occurring in a verse of the जाल्दी to the माण्दीनाथ) are criticised under काव्यालं० V 2 18.

24 Vid' Introduction to our edition of *Kadambarī* (Purva-bhāga).

25 Vide note 30 below.

26 Verses 25 and 26 of Act IX.

'कच्चिन्मौम्य प्रियसहर्षा निष्पदास्तिहिति त्वानाविर्भूतप्रत्यमुमुखाश्चात्का वा नश्यन्ते । पीरत्यो वा मुसदपि मरत्साधुनवाहवानिर्विषग्विभ्रसुरपतिष्वनुत्सह रक्ष्मी बदेन ॥ देवतस्यैकगति निवन्नेन्द्रिया मालनी चेदाश्वासाद्यै तदनु कथयेमाधर्षीयाम बन्धान् । आशान्तुन च कथयतामन्तमुच्छेदतीत्य' प्राञ्चाप कथमपि करोचापनाश्याः स एव ॥'. Mark the following 'कच्चिन्मौम्य व्यवनिजनिद वन्सुहृन्व तदा मे' (उत्तरमेघ 53), 'दूरादृष्य सुरपतिष्वनुधारता तोरणे' (उत्तरमेघ 14), 'मासा बन्ध इमुममहास प्रादयो हृदयानां सवयानि प्रापि हृदय विदयोगे रादि' (पूर्वमेघ 10).

when rhetorical conventions prescribed that long compounds were the soul of prose, as expressed by Daṇḍin in his *Ḥavyādarsa* a.²⁷

III Bhavabhūti's works

Bhavabhūti is known at present by his three plays, the *Mahāvīracarita*, the *Mālatīmādhava* and the *Uttararāmcharita*. The first and third are based on the *Rāmāyana*. The plot of the second apparently is the author's own creation, but it seems to us that the suggestion came to him from the story of *Madiravati*, which we now find in the *Kathāsaritsaṅgara* (VIII), which work is based on the *Bṛhatkathā* of *Guṇadhya*. Out of these it is beyond question that the *Uttararāmcharita* is a product of the poet's mature intellect. It seems to us in the present state of our knowledge of his works that the *Mahāvīracarita* was his first work and the *Mālatīmādhava* the second. When he wrote the *Mālatīmādhava* he must have incurred the ridicule of the critics of his time (see the verse from the *Mālatīmādhava* quoted above). This presupposes that he had placed before the public some work of his. As we at present know of only three works of his, it follows that the *Mahāvīracarita* preceded the *Mālatīmādhava*. The fuller details about his ancestors contained in the *Mahāvīracarita* point in the same direction.

Whether Bhavabhūti wrote any other work cannot be said with certainty. In the *Sarṅgadharapaddhati* there are two stanzas attributed to him which are found in none of his three works.²⁸ Therefore it is not unlikely that Bhavabhūti may have composed some other work which has not come down to us.

27 ओज समामभूवस्त्वमेतद्रघस जीवितम् । षष्ठेऽवदाक्षिणात्यानामिदमेक
परायणम् ॥ I 80

28 निरुक्तानि वक्तानि यदि शास्त्रस्य वा सति । त्रि गणनानिदिदि न निरुक्तानि

Bhavabhūti also in the *Rasakajivana* compiled by Gadadhara bhatta. In the *सृष्टिमुक्तावलि* of *कहल* the first verse is attributed to a poet *मालदीमाधव*, the reading being *यचनायस्य* for *यदि नात्यस्य*. In the *सृष्टिमुक्तावलि* there are other verses attributed to *भवभूति* which are not found in his known works.

IV Literary estimate

Bhavabhūti is a great poet. From very early times Sanskrit critics have looked upon Bhavabhūti as contesting with Kalidasa for the first place among Sanskrit poets. Most would give the palm of superiority to Kalidasa. The ⁴measure of Kalidasa is always smooth and polished and never grates upon the ear while that of Bhavabhūti is often rugged and jarring. Kalidasa is a consummate artist and his execution is always even. Bhavabhūti is inferior as an artist and his execution is most uneven. While there are passages in Bhavabhūti's works that are unrivalled in their beauty, force and loftiness of sentiment, there are many others that are marred by verbosity and slovenliness. Kalidasa was a court poet, while Bhavabhūti hardly ever dwells upon the pomp and luxuries of royalty. Kalidasa seems to have moved in a world of conventionalities, while Bhavabhūti is an unsophisticated child of Nature. But there are certain provinces in which Bhavabhūti admits of no equal. We shall briefly point out some of the merits of the author.

(1) The tone of the whole drama and of every part of it is highly elevated. Every one of the characters is an ideal one in its own way. Even Dūrmukha a spy and as such hated by all, is painted as a high-souled public servant who faithfully does his duty towards his master though with the greatest reluctance and sorrow. It is not necessary to say anything about Rama and Sita, the hero and heroine of the drama. These two have been cherished for thousands of years by all classes in India as the loftiest ideals of manly and womanly virtues respectively. It is difficult to find another work in Sanskrit where the conflict of generous feelings in elevated walks of life is depicted so deftly and in such impressive colours. In connection with the tone of gravity that pervades Bhavabhūti we may note that none of his three works contains a buffoon.

(2) Bhavabhūti shows a true love of Nature in its beautiful and sublime moods. He was a minute observer of Nature and could draw out lessons from the most trivial aspect of it. His descriptions of scenery are always realistic, vivid and forcible. What can be more graphic and picturesque than his description of the Dandaka forest and Janasthāna in the second Act of the Uttararimcharita!

(3) He is unrivalled in the treatment of tender human feelings²⁹ He is very happy in his description of child life³⁰ The Uttararamacharita contains many verses that reach the high water mark of tenderness and pathos³¹

(4) Bhavabhuti had a great command over language and was a master of style and expression He often composes verses where the sound is an echo to the sense³²

(5) In his descriptions of Nature and human feelings, Bhavabhuti is entirely free from conventions The attitude of other Sanskrit poets (not excluding even Kalidasa) is generally conventional They concern themselves chiefly with the cooing of the cuckoo, the mango blossom, the exciting influence of moonlight the *Asoka* and *Bakula* trees &c But Bhavabhuti hardly refers to the note of the cuckoo and the other conventions of Sanskrit poets He treats us with descriptions of the awful forests, the mellow peaks of mountains, the panoramic views from the tops of mountains the wild onrush of cascades down the slopes of hills There and a hundred other particulars of natural scenery which he had himself seen, he is never tired of describing

We shall now turn to some of the shortcomings of Bhavabhuti's works

(1) He is inferior in the skilful development of the plot and in the arrangement of incidents (except in the Uttararamacharita) In two of his dramas he was handicapped, it must be admitted by his choice of a plot from the national epic But even in the *Malatimadhava* he has introduced scenes that do not fit in with the harmonious development of the plot

(2) He throws the unities of time and place to the winds and betrays a want of the sense of proportion In the Uttararamacharita, between the first and second Acts an interval of about twelve years elapses, while the remaining Acts follow in quick succession

29 Mark the verdict of Sanskrit critics 'कारण्य भवभूतेन ननुते'

30 Mark the verse अलियनमदिन Act IV 4

31 e.g. उत्तर III 20, 26, 27, 38, I 43, 46, 49

32 Note Uttararamacharita I. 40, IV. 29, V. 26

33 Fide Dr Bhandarkar's preface to the *Malatimadhava*

(3) He is fond of long and involved compounds, especially in prose passages. The *Mālatīmādhava* is the greatest offender in this respect

(4) He is extremely fond of repeating himself. We have noted that there are at least sixteen verses of the *Uttararama charita* that are found either in the *Mahaviracharita* or in the *Mālatīmādhava*³⁴. Besides these there are numerous padis of verses and prose passages that are common to all his three works.³⁵

We shall now make a few observations particularly in connection with the *Uttararamacharita*. We have pointed out at the beginning and end of the several Acts and in several places elsewhere the art of Dharmabhūta and his eminent skill as a dramatist. We have already said that the main plot is taken from the *Ramayana*. We have indicated in the notes by quoting extracts from the *Ramayana* how closely the author followed his source. He made one vital change and a few minor changes. The catastrophe of the drama is different from that in the *Ramayana* (c.f. notes p. 166). Among the changes are (1) the fight between Lava and Chandraketu, (2) Rama's meeting with Vasanti, (3) the invisible presence of Sita while Rama was in the Dandaka forest, (4) the stay of Vasubhatta, Arundhati and Rama's mothers in the hermitage of Valmiki.

34 उत्तर० I 8=महा० IV 33, उत्तर० I 15=महा० I 42, उत्तर० I 22=महा० I 31, उत्तर० II 20-21=महा० V 40-41, उत्तर० IV 10=महा० I 18, उत्तर० IV 29=महा० III 29, उत्तर० VI 9=महा० II 41, उत्तर० I 34=मालती० I III 3, उत्तर० II 21=मालती० IV 6, उत्तर० III 16=मालती० IV 34, उत्तर० III 31=मालती० IV 12, उत्तर० III 30=मालती० IV 20, उत्तर० IV 4=मालती० I 2, उत्तर० IV 15=मालती० IV 7, उत्तर० VI 12=मालती० I 27

35 उत्तर० I 13 (last half)=महा० IV 27, उत्तर० I 14=मालती० IV 51 (last half), उत्तर० I 16 (latter half)=महा० I 19, उत्तर० I 17 and महा० I 57, उत्तर० IV 9 (latter half) and महा० I 14, उत्तर० VI 21 (first half) and महा० II 46, उत्तर० I 36 (first half) and मालती० VI 8, उत्तर० II 29 and मालती० I 10, उत्तर० III 4 and मालती० II 4, उत्तर० V 13 and मालती० IV 54, I 8, उत्तर० VII 4 (last half) and मालती० X 13

We shall close this brief literary estimate by quoting a few remarks on Bhavabhūti by Sanskrit critics³⁵

V Text

The text in the present edition is principally based on four printed editions i. e. Vidyāsagar's that issued by the Varanasi Sagar Press, Mr Kales and Mr Ghate's. The text of the Uttararamacharita has become hopelessly corrupt in many places especially in prose passages³⁶. It has been our endeavour to note all important readings and to show what the original reading may have been. We have generally preserved

36 (a) स्पष्टमावरसा चित्रे पादयामे प्रवर्णिता । नाटकेषु नटस्त्रीषु भारती भवभूतिना ॥ Verse 30 Introduction to तिरुक्कुरी of पनपल (It will be noticed that the first line is capable of two meanings)

(b) भवभूते शिखरिणी निरवलनरङ्गिणी । श्रित्वा घनसन्दर्भे या मयूरीव नृपति ॥ द्रुप्ततेजः (of क्षेत्रेन्द्र) III 33 (The words श्रित्वा and घनसन्दर्भे are fixed) It will be seen from the note on metres appended at the end that in the उत्तररामचरित the poet employs the शिखरिणी वृत्त more frequently than any other metre (except अनुष्टुप्)

(c) भवभूते सम्प्रधाद्वयभूरेष भारती भाति । एतद्दृशकारुण्ये विमदया रोदिषि प्रावा ॥ भाषाप्रसंगी (I 36) of गोवर्धनाचार्य Here भवभूति means (1) the ashes on Siva (2) the poet भवभूति The last few words refer to 'अपि प्रावा रोदिष्यति ददति वदत्य हृदयम्'

(d) मुक्तिरहितय मये निमित्तेषु महीतये । भवभूति शुक्रश्चाप वानीकिस्त्रिययो नयो ॥ भोजनचक्र Verse 191 (where कालिदास says this to भोज)

(e) 'उत्तरे रामचरिते भवभूतिर्विशिष्यते' विक्रमार्ज according to घनद्वयम् - the text p 4)

(f) रत्नावलीपूर्वकम् यदास्तान्मममोहस्य बचोमयस्य । पयोधरस्त्वैव हिमाद्रि आदा पर विभूषा भवभूतिरेव ॥ quoted anonymously in जहणः सुक्तिमुक्तावलि रत्नावली—(1) a drama by श्रीहर्ष (2) a necklace भवभूति (1) poet (2) ashes on Siva's body

(g) भवभूतिमनादृत्य निवाणमतिना भवा । मुरारिपदचिन्तायामिदमापीयते मन ॥ quoted anonymously in जहणः सुक्तिमुक्तावलि and in शाङ्गपर पदति भवभूति means (1) worldly prosperity (2) poet मुरारि

in the text the reading of Ghanasyama the commentator. We, however, depart from the text of Ghanasyama, wherever other readings appear better to us or in some cases in prose passages. Out of the four editions mentioned above, those of Vidyasagara and Mr Ghate are closely allied, while Mr Kale generally follows the Nirṇayasagara edition. It will be seen that Ghanasyama's text also is in most places the same as that of the Nirṇayasagara edition. As our object was to present a tolerably correct text to the University student, we did not think it necessary to note each and every variance among the several printed editions and have not therefore collated a large number of manuscripts. The words of the text that are explained in the commentary have been put in thick type in order to draw the attention of the student. On each page of the text is given the citation of the Act and the verse with which the chapter ends.

VI Commentaries

The only commentaries available on this side of India were that of Vīraraghava issued by the Nirṇayasagara press and the one included in Vidyasagara's edition. We have been fortunate enough to secure a transcript of the commentary of Ghanasyama through the kindness of Mr Varadachari, Librarian of the Government Oriental MSS. Library at Madras. We are informed by Mr Ganapati Sastri of Trivandrum that there is another commentary at Trivandrum by a pupil of Narayanabhatta.

A few remarks about Ghanasyama must be made here. He furnishes us with a good deal of information about himself in the introductory verses to his commentary and the colophons at the end of the first and seventh Acts. He seems to have been a Maharashtra (Desastha) Brahmana. His surname was Chaundo (Chaunde?). He belonged to the Mauna-Bhargava Gotra. His grandfather's name was Balaji. His mother and father were respectively called Hushi and Mahadera. His maternal grandfather was Timmajī Balaji of the Kaundinya Gotra. He was the younger brother of Sakambhari and Chidambhari, the latter of whom is styled Paramahansa. Ghanasyama had two wives, Sundari and Kamla. In the introduction the author furnishes us

posed by भर्तृमीड or ईश्वरकृष्ण " If घनश्याम be right, this would open up the question whether ईश्वरकृष्णमिश्र (कालिदास) is the same as the author of the सारवकारिका We do not wish to pursue this topic here

The commentary of Viraraghava is fuller than that of Ghanasyāma and is more helpful to the student He calls himself in the colophons at the end of the Acts a descendant of the family of Rama himself and came from a town called भूमार or भूमिसार His family name was वापूट He is later than Ghanasyāma and often criticises him, though without naming him " He seems to be the same वीरराघव that commented on the महाशरचरित where his name is also given as Annappangarya There is a third commentary by Ramachandrabudhendra, who seems to have been an inhabitant of Benares This was printed in Telugu and Grantha characters On comparing it with the commentary in Vidyasagara's edition we found to our surprise that the two agree word for word, excepting a few verses at the beginning of the commentary which are not found in Vidyasagara's edition " This has caused us a great deal of perplexity

46 *Pala* p 141 "न विदोर्वै कठिना खनु खिय (IV 5) इति कुमारसम्भवे ईश्वरकृष्णमिश्रस्यैव दयनीय," p 68 'गङ्गाप्रपातान्निरुद्धस्यम्' (रघु० II 26) इति ईश्वरकृष्णमिश्र', p 3 'शक्यमरविन्दसुखि' (शकुन्तल) इति भर्तृमीडश्च ' p ७ 'अनुष्ठितानन्तरजा' इति (रघु० 7 32) भर्तृमीडस्योक्तम्, it is to be noted that the *Pala* 'देव्य दि यत्मा प्रहृतिनलस' (रघु० V ७4) is once (p. 30 text) cited as of भर्तृमीड and at p 76 as of 'ईश्वरकृष्णमिश्र' There are a few other quotations given under these names from the कुमारसम्भव and the रघुवंश vide p 129

47 Note 'केचित् पृथक् वैदितेभ्य कविभ्य गयाननाय । गयाना त्व गयपति इवामहे इति पुत्रे । कवि शुक्रगयाननौ इति । तत्र बहुवचनत्वाभ्याम् compare this with our text p 3 'केचित् सुमानुषस्य सौजन्यस्य इराट् compare text p 23 (on सुमानुषस्य in I 39), 'अत्र सुष्ठु ह्यत्र वैष्णवे सुष्ठु ता तथापिवाश्च ते पुण्यव्रता राघवाद्येति ते । विभीषणादय इति कश्चिद्' compare text p 83, 'पुनः अभून्मरणादिति कवे प्रमाद इति वदन् व्याख्याना निरन्त', compare text p 144

48 रामचन्द्रनुपेन्द्र commences his टीका as follows — वन्दामहे महा लक्ष्मीसङ्गाद्वैश्वदेवम् । कस्य सङ्गाद्वैश्वदेव सिध्यत्यर्थचतुष्टयम् ॥ १ ॥ श्रीरामचन्द्र विदुषा विदुषां वरेण वाराणसीपुरनिवासपरान्तरेण । व्याख्यासूत्रे कृतिरमाकृतिसुसमावृता सती विगठमत्सरमानमानान् ॥ २ ॥ भवभूतिवृत्ति केय काश्मियन्ववन्ति ।

Īśvarachandra omits the verses given above, nor does he say definitely whether the Śāntar commentary is his own or another's. There are no introductory verses in the commentary contained in his edition of 1872. But on the title-page in English we read the words 'edited with notes and explanations by Īśvarachandra Vidyāsāgara.' These words lead one to think that the learned author claims the commentary as his own. On the other hand, the absence of introductory verses and the omission to say definitely that the commentary is his make it highly probable, if not certain, that the commentary is not his, and that he simply included it in his edition without acknowledging his debt to Rāmacandra-bhāṣya. We advance this view with great diffidence. There is a certain very modern ring about this commentary.⁴⁹

VII Notes

In the notes we have made an attempt to explain the text *lo y and so meet all the requirements of the modern University student*. Bold type has been used in the notes to draw attention to important citations. On each page of the notes at the top is cited the *ślo* and the verse the notes on which begin on that page or the preceding page.

दन्तं शान्दलं वृषाणि न सान्दने ॥ ३ ॥ भगवत्किञ्चिन्देश कृतेऽनेगइनाद्ये ।
 वरं गन्धर्वे रचिता माधोपिनी ॥ ४ ॥ The concluding words are —
 इति श्रीमद्भगवद्गीतासहिते उक्तसाम्बन्धित्वात्कल्पायाने भावोपिन्याये तन्नेतन
 मम महोदयः ।

49 c. 9 'मदं तस्य सुमानुषत्वेति सर्वेषु पुलकेषु पाठो दृश्यते स च न
 स्मरन्मति इति श्रुत्वा तत्प्रेक्षणं मेम इति यद् एवमिति च'.

॥ श्रीरस्तु ॥

अथ उत्तररामचरितम् ।

॥ प्रथमोऽङ्कः ॥

इदं कविभ्यः पूर्वैर्भ्यो नमोवाकं प्रशासहे ।

प्रिन्द्रेमं देवतां वाचममृताम्राव्यनः कलाम् ॥ १ ॥ विश्वर-

घनश्यामपण्डितविरचिता ।

उत्तररामचरितव्याख्या ।

चतुर्दशजगत्तोऽथ नतिमाचक्षते वयम् । वयिता नेदजैर्मोहैरेतावन्तमने-
हम् ॥ १ ॥ यथाहवाता पिङ्गसालमञ्जिका चित्रितार्थके । विद्धे सन्धे
मालमपिद्यायिता यत्र नायिका ॥ २ ॥ तनुदधि यो न श्यामः कवि कवीना स
यदि घनश्यामः । कवते कमनश्याम किममूयाभिमुंथैव नश्याम ॥ ३ ॥ इति
मसुरिदय रहसि निजामानमनिविनन्दन्ति मनसि सजातविविधवैकल्यानि शुक्-
दिताह्वानानि ॥ लभे कीटे जपेष्वासनदलनिलया भूर्जपेत्तु घनुर्हर्षेष्टे कान्योऽथ
नके कियघटनट्टागेषु सौम्येनचन्द्रा । सौरिमेरे तुलाशे वृषमिधुनदले संहिवे-
योऽथ जीव. कीर्तरे मिहमागेष्यट्टियननवमाशे यदीयोऽवतारः ॥ ४ ॥ आहमा
यदिशययोधिदम्बगमहायोगीन्द्रद्याकम्भमिभ्राता श्रीद्वसुन्दरीकमलज. काशी-
नहादेवप । यद्वाप्यसितप्रयोगसमय कोशावलीवन्मो नम्र सग्वरि वाव-
दीति न घनश्यामः कवीना कवि ॥ ५ ॥ पत्रं पुत्रं वतते यद्गृहे मे तते
हृष्टे ऐनरेभ्यो ददामि । योगधेमे समुतेर्ग्रन्थनीतां वाचन्द्राकं देवि वाचे जय
स्वम् ॥ ६ ॥ मङ्गलवैरिण महाकान्ति महाधुनिषु महालक्ष्मीः । मत्कृतिपाटीषु
च महाभारतम् ॥ ७ ॥ तद्वि मत्कविने ॥ ८ ॥ धन्ये चतुष्पाटिनिरन्ध्रिकन्ये
निर्मातुनन्या मगिनीमुहुस्ते । जीवानि शुक्रानि मृकण्डुवासि श्रीदाम्यहं सौभ-
सितापनानि ॥ ९ ॥ नमस्मद्भ्यो महान्तो ये मस्यच्छानता इव । नमोऽस्यतो
महान्तो ये मस्यच्छानता इव ॥ १० ॥ निद्रेशं भुवनं मयेपमपि हा विष्णु-
दन्तगता हे शोका शृणुतार्थिवातकमनस्कारे घनश्याम्यहम् । उन्मार्गा वलिदा-
यिकद्वदमृगप्युहाह्वदंते पुनः श्यामाम्बाग्रहभावन. सित घनश्यामीऽस्मि भूमण्डले

१ 'पुरम्भः' इति क-घ. २ 'वन्देमहे च ता वार्ताम्' इति न-टी.

॥१०॥ ॥ चेतुः किंच दक्षसे पठ कृति भोचेद्गृहाणायुध व्यापारं कुरु पाशुपा-
 त्यमथवा पिक्वेरलान्वा प्रच । मा भो चेत्यभिप्रायेऽस्मि षण्णितो भक्त्या त्वया
 मरुते मृष्टो गुग्गुलुधूपत्र परिमलो न स्यात्प्रमामो यदि ॥११॥ चोलेन्दोस्स
 चिवोद्गते मयि चतुष्टयिप्रतीकान्वयं द्वित्रिलोकत्रयत्रयापतिगणो हा दुष्कवीना
 जन । अन्धोपस्थनयाचरस्तुतिर्धनं सद्योतयद्योतते मन्ये चाप्रति चन्द्रचूडमुरते के
 ताप्रचूडारते ॥१२॥ युक्त्या नीयितविदसात्तनवरसार्धप्रवन्धद्वयीकन्याकृद्भवभू-
 निर्गाविवरणे सद्बोचमानोऽप्यमी । कीर्तो दत्तदत्त शिरोऽनजयत्वा सुमा कुमहे
 खेलेनोत्तरमेव रामचरितं दोषाहृतायास्तम् ॥१३॥ इतरपूवकविप्रयनायिका स
 पुनरुक्तपदा भवभूतिज्ञा । अनि हि नामयति स्म तु चापयोमनसि सद्यतरास्स
 घृणंषुधे ॥१४॥ प्रयो मे मिन इह विस्तरे कृपा स्यात् गायत्र्यष्टकपठने बुधोऽलसो
 यत् । यज्ञैष्वपि शिवरामकृष्णनाम्ना यथायथदुर्गणपाठने धनेच्छु ॥१५॥ दृष्टो
 क्तिसालकृतिभावश्चिद्विचारमार्थमूनाद्यनुवादचातुरीम् । पश्यन्तु सन्तोऽनुपमानम
 त्वत्प्रचण्डराहुदयसीपिकादिषु ॥ १६ ॥ अर्धतन्माटकम्यायिसविधानावबोधने ।
 बलुपानादिनिदश सप्रहातिक्रियते मया ॥ इदं कविभ्य इत्यस्मिन्पद्ये प्रामाणि-
 केरित । बन्धो गणेश पूर्वाध उत्तराध मरस्वती ॥ श्रीमान्काटमियानायो
 देवस्सूनधरो नट । पारिपाथिकपर्याय उर्भा प्रस्थावनेरितौ ॥ रामस्थीता तत
 मन्त्रकयशवकोऽथ लक्ष्मण । प्रतिहारी दुर्मुखोऽमी प्रथमाहे प्रवेशिता ॥
 आग्नेयी तापमा नन्ना घामन्ता वनदेवता । रामश्च दिव्यपुष्परशम्भूकोऽहे द्वि
 तीयके ॥ तमसा सुरला मीता रामो वासतिकेत्वमी । तृतीयेऽथ ततो दाण्डा
 यनिस्मौधातकिमुनि ॥ जनकोऽरुन्धती देवी कीमन्ता पृष्टिकमुदी । लब्ध
 पटव कुट्टपुरपोऽहे चतुर्थके ॥ सुमन्त्रधन्वकेतुश्च सवोऽप्यहे च पथके । अथ
 विद्याधरी विद्याधरो रामो नवमया । चन्द्रकेतु कुश पथे सप्तमेऽहे तु लक्ष्मण ।
 रामोऽन सुप्रधारस्तु गर्भनाटर्कगतुके ॥ उत्सद्गिती दारकी द्वौ सीता गङ्गा पृथि
 व्यपि । इदमन्त नाटरीयमिदं यूप पात्रपथकम् ॥ होया नाट्यमर्तोता सा याऽरुन्ध
 त्वा सहागता । नाट्यीयौ कुशलौ प्रार्थावाल्मीकिना सह ॥ भ्रम विनाशधातव्य
 मन्त्रैस्सुहृदमर्शयि । दिग्भोचेन पथानेन नाटक परिशील्यताम् ॥ अथ कालि
 दासादिसमान्कालिक भोजराजाश्रय श्रीकण्ठनामा, 'साम्बा पुनातु
 भवभूतिपवित्रमूर्त' इति श्लोकनिर्माणकेलागुणवशादानन्दभारतेन रक्षितं भव
 भूतिरिति स्थापितं कवि, 'नामानि तव गोविन्द यानि लोके महान्ति च ।
 तान्येव मम नामानि नात्र कार्या विचारणा ॥' 'आवयोरन्तरं नास्ति' इत्यादि
 वचनविद्वान्तेन शिवरामकृष्णादिनाम्ना एकाग्रतैव प्रामाणिकसमता इत्यवगच्छ
 प्रतिपुच्छयौकुट्टरासनपूर्वक श्रोत्रोद्घरणवेदनालोद्धरणाय मगवत्पादावतारो भ
 वीति (! भवतीति) रूप ... यामाज्ञापयन साम्बदिवस्य प्रसादादद्वैतमेव

जगदयलोक्यप्रेष तदा भवान्तरप्रत्याभावाद्दैरनुदि (दि १) यथातथायं स
 परप्रद्वगोऽपि, 'समवामि युगे युगे' इति प्रतिज्ञया लोचमानुपविग्रहस्य श्रीरामस्य
 चरितं चिकीर्षुं अवित्रपरिपूरणाय प्रतिभाविशेषाय च पूर्वार्धोत्तरार्धोभ्या गजा-
 ननसरस्वतीप्रणामम्भकं मङ्गलं चरितं इदं कविभ्य पूर्वैभ्य इति ॥ १ ॥ इदमिति
 सामान्ये नपुंसकम् । अत एव 'शक्यमग्रलिप्ति पातु वाना केतकगन्धिनः ।'
 इति घात्मीनिः । 'शक्यमग्रविन्दमुरभि' इति भर्तृमीढम् । इदं नमोवाकं
 नम इत्युक्तिम् । 'नमोवाकं नमोवाक' इत्यगस्त्यः । पूर्वैभ्यः पुरातनेभ्यः
 अलौकिकेभ्य इत्यर्थः । वैदिकेभ्य इति यावत् । वेदानां लोकपूर्वत्वादिति भावः ।
 'मस्य निभृतितं वेदा' इति स्मरणात् । कविभ्यः कवये गणपतये इत्यर्थः ।
 'गणपतिं हवामहे कविं कवीनाम्' इत्यादिश्रुते । 'कविशुक्लगजाननौ' इति
 जयः । कविभ्य इति पूजाया बहुत्वम् । तथा च 'स्मरन्ति ताता अपि माम्' इति
 विक्रमार्कचरिते श्रीनाथः । प्रसासहे मूमहे । 'प्रसासत्वं तु निर्देशव्याहारा
 चरणादिषु' इति लिङ्गानुशासनम् । आशासहे इति वार्थः । केचित्तु—इमे च
 ते कवय इति एकपदमाहुः, तत्र । पूर्वैभ्य इति विशेषणापेक्षया इदं कविभ्य इति
 विशेष्यस्य बहुवर्णघटितत्वान्द्विप्रारम्भ एव द्विष्टकल्पनाया अन्यायश्चात्र । पूर्व-
 भ्य प्राचेतसादिभ्य इत्यन्वे प्राहुः । तदपि न सार्थम्, अनुप्राहकवाक्यपेक्षया
 अनुप्राहप्राचेतसादिभ्य प्रथम प्रणामकथनस्य युक्त्यात् ॥ न च—'कवीन्प्रा-
 कल्पन्ते कथमपि विरिधिप्रभृतयः' इति भगवत्पादैरभिधानात् पूर्वैभ्य इत्यर्थः
 इति ग्राह्यम् । हसीभूतविष्णुविधानादि (१) केतकीकुमुमसाक्षिणे विरिधस्य पर-
 मेश्वरस्य चक्रादिदानप्रसादपात्रनारायणसमक्षमेव प्रणमादिप्रतिष्ठया दूरीकृत-
 त्वात् । 'यात्रप्राप्त्युत्तमद्वारप्रभृतिभि' इति वचसा वाक्यपेक्षयाऽनन्यद्वित्वाच्च ।
 एवमालोक्य पूर्वार्धस्य गणपतिपरत्वमेव सङ्गतमिति विवेकः इति विद् ॥
 अमृतां शाश्वतां, यज्ञशेदमुधामोक्षस्वरूपाम् । भोगो भीमसेन इत्यादिवर्तमानक-
 देशो नामप्रदणम् । 'यज्ञशेदमुधामोक्षेष्मृतं शाश्वते त्रिषु' इति विक्रमार्कः ।
 आत्मनः परब्रह्मण । 'परब्रह्मणि चामा' इति संसारावर्तः । कलां श-
 किम् । 'विद्याया कालमेदे च शक्तौ सिन्धे कला' इति शाश्वतः । तां प्रसि-
 द्धाम्, अनिर्वाच्या वा । चार्णी सरस्वती च वन्देमहि इत्येकपदो बहुवचनो
 भानुः । 'प्रसिद्धेनाप्रसिद्धं बोधयेत्' इति न्यायेन वन्देमहीत्यन्वयः प्रमाण इत्यर्थो
 बोध्यः । ययमिति शेषः । 'वन्देमहि महादेवं मन्देतराधिबोधयम्' इति हास-
 मिश्रः । नान्दीपदनिषमं न खलु कवयो गणयन्ति । अर्थादत्र द्वादशपदी नान्दी
 सेहता । कलात्मसन्दाभ्या सीतारामौ सूच्येते ॥ 'अर्थन' शब्दतो वापि मना
 द्वौप्यार्थसूचनम् ।' इति लक्षणात् ॥ १ ॥ अथ कवि, 'कविज्ञाननटादीनां प्रशंसा
 तु प्ररोचना' इति, 'प्ररोचना च इतया प्रयुज्यते' इति च लक्षणावश्यकत्वाद्-

नायते । सूत्रधार — भलमतिविस्तरेण । भव खलु भगवत काल
प्रियानाथस्य यात्रायामार्यमिश्रान्विनापयामि—एवमत्रभवन्तो विदाकुर्वन्तु ।
अस्मि खलु तत्रभवान्काश्यप श्रीकण्ठपदलान्ठन पदुवाक्यप्रमाणज्ञो भव
भूतिर्नाम जातकर्णोपुत्रे ।-

यं ग्रहाणमियं देवी चान्वश्येचानुवर्तते ।

उत्तर रामचरितं तत्प्रणीतं प्रयोक्ष्यते ॥ २ ॥

रमान वर्णयन् नाटनीयेति तृत्तसङ्केपादिक सप्रहेणोपक्रमते—नान्द्यन्त इत्यादि ।
भगवत यात्रागुणपरिपूर्णस्य । कालप्रियेति तत्रत्यदेव्या नाम । पुराणगम्येय
कथा । यात्रा महोत्सवप्रयुक्तेति भाव । आर्येषु ज्ञानवृद्धेषु । मिश्रान् पूज्यान् ।
एवं वच्यमाणप्रकारेण । अत्र रूपके । विदाकुर्वन्तु जानन्तु । भगवान्
कीर्तिमान् । काश्यप कश्यपवक्ष्यमान काश्यप । मल्लिनाथप्रयोगात्
श्रीकण्ठ इति पदं नाम लान्ठनं व्यवहार यस्य श्रीकण्ठाख्य इत्यर्थः ।
श्रीकण्ठस्य शिवस्य पदे पादावेव लान्ठनं विरुद्धं यस्येति वाच्य । शिवपा
दावननिरत इति यावत् । 'पद स्थानाह्विनामार्द' इति, 'लान्ठनं व्यवहाराद्विरु
द्धेषु' इति रुद्रकेशवौ ॥ 'सम्मो कालप्रियानाथ श्रीकण्ठ' इति शशिसेखरे
पुष्पदन्तस्तत्रैव । प्रमाणानि कोशादयः । 'कोशवानाचार्य' इति स्मरणात् ।
भवात् शिवात् भूति भस्म सप्त यस्य ईश्वरेणैव जातु द्विनष्टेण विभू
निर्दत्ता, तदाप्रवृत्ति भवभूतिरिति प्रसिद्धो जात इति च परावरविदो विदन्ति ॥
यं ग्रहाणमियं देवीति ॥२॥ आन्तराष्ट्रिकपदकमनिरतम् । अनेनान्तर्मुखात्पुष्प
दन्तप्रवृत्तौ कालिदासस्तत्त्वावसूयादोष प्रवृत्तकविना अनुसन्धेयम् । अन्ध
वर्तत इति प्रचुरं पाठमङ्गोक्त्यै केचिद्याचकुः । तत्र, अस्ति खरिविति वाक्य
निरोधान् अनुवर्तत इत्येव पाठः । तत्प्रणीतमित्यभिचारितरमणीय पाठः ।
कविरस्मि यमिति तत्प्रणीतमिति च पूर्वोत्तरवाक्यानां परस्परसङ्गतत्वात् । यत्प्र
णीतमिति युक्तं पाठः । पूर्ववाक्ये कविरस्मीति कथनेन उत्तरवाक्ययो यमिति
यत्प्रणीतमिति कथनस्य सामीच्यात् । अत एव, 'अम्भो न भूराविरासीत् ।
आभाति यत्कृति' इत्यस्मद्याख्यातमोज्ज्वलम्पौ । शिष्यविज्ञापने विशेषज्ञा प्रमा
णम् । प्रयोक्ष्यते मयेति शेषः ॥ अत्र पुन—'उत्तरे रामचरिते भवभूतिविशिष्टे'
इति विजयमार्जवचनमिदं निश्चिन केचिदलङ्कारमिदं निश्चिन वदन्ति । तत्र विशेषज्ञ-

१ 'कालप्रियानाथस्य' इति व-घ-ऊ २ 'खलु' इति नास्ति व-पुनके
३ 'प्रमाणतत्त्वज्ञ' इति व ४ 'जातकर्णोपुत्र' इति न ५ 'अन्ववनन' इति न
६ 'प्रयुज्यते' इति व-घ

एषोऽस्मि कौयंवशादायोष्यकन्दुदानीतनश्च मंहृतः । (समन्तादवलोक्य ।) ओ ओ यदा तावदत्रैवतः पालस्यकुलधूमकेतोर्महाराजराजस्य-
यमनिपेक्षसमयो रात्रिदिवमसंहृतानेन्दनान्दिकस्तन्मिदानीं विध्वान्तपार-
णानि चत्वरस्यानानि ।

प्रविश्य । नटः—भाय प्रेषिता होतं. स्वगृहान्महाराजेन लङ्काममामुहृदो
महारामानः पूवद्भमराक्षसाः सम्राज्जनोपस्थापिनश्च नानादिगन्तागता ब्रह्म-
पणो राजरंषश्च यत्नमाराधनार्पितावतो दिवसानुमनं आसीत् ।

हृदयक्रमम् । यत — 'कनिष्ठिकाधितिष्ठच्छास्त्रिदश्या' इति, 'घटाना निर्मातु' इति,
'जानीते जयदेव एव' इति, 'जानीते निनरामनौ' इति, 'योहि (घोरो?) कनि-
क्षमारति.' इति, 'द्विष्टुनः पदच्छेत्त्य भारवैरयंगौरवम् । उपमा कालिदा-
सस्य भाषे सन्ति नयो गुणः.....॥'...सो घनपद' इति, 'सूक्तिं कुषास-
न्दिनी' इत्यादिभिर्गीर्भिरामस्तुतिपरनिन्दनवर्णनात्कलापिनः सर्व एव कवयो
गर्वनिधयोऽमीषु के...श्रिरद्गुहा एते तू-गीर्धरे सस्मिन्नविनयाभिनन्दनी-
यणीयुम्भः । अत एव, 'सर्वं विनन्दति विहार कविम्भमेकं...कायेन साकम्'
इति, 'कप. .रते काभ्यम्' इति श्रावश्च, इत्यलनतिवित्तरेण ॥ ननु तदेतनाट-
कमेव न भवति शृङ्गारवीरयोरन्यतरस्य रसस्य प्राधान्यमिति नियमात्, कदम्पार-
सस्यैव भूरसरात्त्वादिति चेत्, सत्यम् । शृङ्गारवीरान्यतरस्यातिशय, अन्येषामङ्ग-
त्वेन प्रवेशो यद्यपि, तथापि, 'प्रधानं बी. वसुत्यता । अन्ये त्वङ्गानि शृङ्गार-
वीरौ ॥ प्रादिकं कविन् ॥' इति रूपद्वन्द्वी...भाटकमिन्देषानुभाष्यमाळङ्का-
रिक्तः ॥ २ ॥ वशात् अधीनत्वात् । असोप्यासवन्ती आयोभ्यिक्तः । तदा-
नीम्नवच्च । एतेन पुराय स्यात्तुल्यवर्धवप्रयोक्ष्यत इति तत्तस्यात्राभिनय...यो
प्यज्यते । अये आधये । 'मदलेऽपि च माम्नी' इति रत्नमाला । दिशेपे
श्रान्तानि चरणानि संवरायेषु । 'सचारचरणं.. सत्वरं राजाङ्गम् । 'हजा-
री' इति महाराष्ट्राः । स्थानानि तदन्वस्यलानि । नटो गारिष पारिफर्भक ।
इति नाट्यपद्धतिः । भावस्तु...मिति हैमः । 'नानुजं' इति महाराष्ट्राः । 'यहाः
पुंति च भून्मैव' इत्यमरः । दनेति मध्येति च ध्वनी । सम्राजने आनन्दन-
विद्ये । उपस्थापिन उप...एव सेवातगरा इति नावत् । द्विस्तानिति कला-

१ 'घोरे' इति घ. २ 'कविद्वारा' इति न. ३ 'तवनवतः' इति व. ४
'दृष्टिपेक्ष' इति न. ५ 'अद्विष्टनान्दिकः' इति न. ६ 'प्रेषिता हि स०' न-व.
७ 'समन्तादेत्यादिनो' इति घ. ८ 'दिगन्तप्रावना' इति न-व. ९ 'प्रनोद'
इति न.

सूत्रधारः—आ अस्त्रोतत्रिमितम् ।

नटः—अन्यथा ।

यसिष्ठाधिष्ठिता देव्यो गता राघवमातरः ।

अरुन्धतीं पुरस्कृत्य यज्ञे जामातुराश्रमम् ॥ ३ ॥

सूत्रधारः—वैदेशिकोऽस्मीति वृत्तामि । क० पुनरसौ जामाता ।

नटः—कन्यां दशरथो राजा शान्तां नाम व्यजीजनत् ।

अपत्यकृतिकां राज्ञे रोमपादाय यां ददौ ॥ ४ ॥

विभाण्डकसुतस्ताम्रप्यशुद्ध उपयेमे । तेन च सांप्रतं द्वादशवापिकं सप्त-
मारब्धम् । तदनुरोधात्कठोरगर्भांमपि जानकीं विमुच्य गुरजनमग्नं गतः ।

सूत्रधारः—तत्किमनेन । एहि राजद्वारमेव स्वजातिसमयेनोपतिष्ठावः ।

• नटः—तेन हि निरूपयतु राज्ञः मुपरिशुद्धामुपस्थानमोत्पद्यति भावः ।

सूत्रधारः—मारिष

सर्वथा व्यवहर्तव्यं कुतो ह्यवचनीयता ।

यथा स्त्रीणां तथा वाचां साधुत्वे दुर्जनो जनः ॥ ५ ॥

नटः—भतिदुर्जन इति वक्तव्यम् ।

धनोरिति द्वितीया । आः कोपपीडयो ॥ यसिष्ठाधिष्ठिता इति ॥ ३ ॥ यसिष्ठः
अधिष्ठितः पुरस्कृत याभि । यज्ञे गति ॥ ३ ॥ वैदेशिकः निदेशस्थ ।
पारदेशिनो विदेशस्थ ॥ कन्यां दशरथो राजेति ॥ ४ ॥ व्यजीजनत् जनया
मास अपत्यकृतिकां दुहितृप्रायां तदुदरजातामिव स्थितामिति यावत् । क...
स्यमरमाला । शान्ता दशरथस्यापत्य इत्येतत्पुस्तकान्तरपाठाभिप्रायकं युगा-
न्तरविषयकं वा । अत एव शतमुखसहस्रमुखराषणकयेत्वीतरा । पृथक् पुम्भ-
कर्णपातिनीं रामरक्ष्मणी, इति रामायणभारतयोश्च इति दिक् ॥ ४ ॥ उपयेमे
विवहति स्म । द्वादशवर्षक्रियमाणं द्वादशवापिकम् । तदनुरोधात् ऋष्य-
शृङ्गानुवर्तनात् । कठोरः पूर्ण इति यावत् । राजद्वारमिति ध्वनिः । राजपृ-
ष्ठद्वारमिति भावः । समयेन मर्यादया । अत्र तुद्दिवादयः प्रायेण पादपूरणे
वाक्यालङ्कारे वा यथोचितं हेया ॥ सर्वथा व्यवहर्तव्य इति ॥ ५ ॥ सर्वथा
सर्वप्रकारेण । कुतः कस्मात् । साधुत्वे शुद्धौ । 'साधु शुद्धौ रम्ये च' इति हला-
युधः । जनः लोकः ॥ ५ ॥ दुर्मतिरिति अनिदुर्मतिरिति धातुतरा पठन्ति ॥

१ पतशक्य नास्ति च-घ-पुस्तकयो. २ 'पुनर्जामाता' इति न-घ. ३
'रोमपादाय' इति घ-घ. ४ 'ताम्' इति न.

देव्यामपि हि वैदेह्यां सापवादो यतो जनः । -

रक्षोगृहेस्थितिर्मूलमग्निशुद्धौ त्वनिश्चयः ॥ ६ ॥

सूत्रधारः—यदि पुनरियं किञ्चिदन्ती महारत्नं प्रति सन्देह ततः कष्टं स्यात् ।

नटः—सर्वथा भूपयो देवताश्च श्रेयो विधास्यन्ति । (पारिक्रम्य) भो भोः केदानीं महाराजः । (आकर्ष्य) एवं जनाः कथयन्ति—

स्नेहात्समाजयितुमेत्य दिनान्यमूनि
नीत्योत्सवेन जनकोऽद्य गतो विदेहान् ।
देव्यास्ततो विभनसः परिसान्त्वनाय
धर्मासनाडिदाति चासगृहं नरेन्द्रः ॥ ७ ॥
(निष्कर्ता ।)

प्रस्तावना ।

(ततः प्रविगम्युपविष्टो रामः सीता च ।)

रामः—देवि वैदेहि, समाश्रमिहि । ते हि गुरवो न शक्नुवन्ति विहानु-
मस्मान् ।

किं त्वनुष्ठाननित्यत्वं स्वातन्त्र्यमपकर्षति ।

• सङ्कटा द्याहिनाग्नीनां प्रत्ययायैर्गृहस्थता ॥ ८ ॥

दुर्जनत्वं दुर्मनित्वं वा विनातो वर्णयति—देव्या अपि हीति ॥ ६ ॥ वैदेह्याः दृते इति शेषः । 'देव्या वैदेह्या' इति च पाठः । हि प्रसिद्धा । अपवादे अतिदुर्जनत्वं अतिदुर्मनित्वं वा कथमादयति—रक्ष इति । अङ्गीति, पुरा युद्धकाण्डकृतापामित्यर्थः ॥ ६ ॥ प्रतिष्ठते प्राप्नोति इति भावः । एवं वक्ष्यमाणोऽनुवाद इत्यर्थः ॥ स्नेहात्समाजयितुमिति ॥ ७ ॥ समाजयितुं रामं इति शेषः । विदेहान् देवान् । ध्वनिश्च । धर्मासनात् न्यायविचारमिहात्मनात् । नरेन्द्रः रामः । एतेन कपोपशेषपात्रप्रवेशौ सूचिताः ॥ 'सकार्यं प्रस्तावक्षेपि विमोक्षया शतुदासुगम् । प्रस्तावना वा ततः स्यात्' इति, 'नासूचित्वं पात्रस्य प्रवेशो नियमोऽपि वा' इति लक्ष्यम् ॥ ७ ॥ इति प्रस्तावना ॥ किन्त्वनुष्ठाननित्यत्वमिति ॥ ८ ॥ नित्यत्वं नियमेन करणम् । स्वातन्त्र्यं सच्छन्दविहायम् । प्रत्ययायैः अकरणे प्रावर्धितम् । गृहस्थता गार्हस्थ्यम् । गृहपतित्वमिति यावत् । अभिमतेन

१ 'रक्षोगृहे' इति घ. २ 'नवारात्रं प्रति सन्नेह' इति घ, 'महारात्रं सन्नेह' इति घ. ३ 'सति करिष्यन्ति' इति घ. ४ 'नित्यत्वात्' इति घ.

सीता—जाणामि अजउच जाणामि । किंदु सदावभारिणो बन्धुभगवि-
पभोभा होन्ति । जानामि आर्यपुत्र जानामि । किं तु सन्तापकारिणो बन्धु-
जनविप्रयोगा भवन्ति ।

रामः—एवमेतत् । एते हि हृदयमर्मच्छिद. मसारभावा । येभ्यो बीभ-
त्समानाः संत्यज्य सर्वान्कामांतरण्ये विधाम्यन्ति मनीषिणः ।

प्रविश्य । कञ्चुकी—रामयद्—(इत्यर्थे किं साधयम्) महाराज ।

रामः—(मस्मितम् ।) आर्य ननु रामयद् इत्येव मां प्रत्युपचारः शो-
भते तावदतिजनस्य । सद्यधाम्यस्ममिषीयताम् ।

कञ्चुकी—देव कल्पशृङ्गाद्यमादष्टावकं संप्राप्तं ।

सीता—अज तरो किं विलम्बीप्रदि । आर्य तत किं विरम्यते ।

रामः—स्वरितं प्रवेक्ष्य ।

(कञ्चुकी निष्कान्तः ।)

प्रविश्य । अष्टावकः—स्वस्ति वाम् ।

रामः—भगवन्, अभिवाद्ये । इव भासताम् ।

सीता—भभवं गमो दे । अवि कुशलं सजामातुभरस गुरुभगरस
भजापु सन्तापु भ । भगवन् नमस्ते । अपि कुशलं सजामातुवस्य गुरुजन-
स्वार्थाया क्षान्तायाध ।

रामः—निर्विघ्न. सोमपीपी भावुषो मे भगवानुपपद्यत आर्यो च
क्षान्ता ।

सीता—अद्ये वा सुमरदि । अस्मान् वा स्मरति ।

अष्टावकः—(उपविश्य) अयं विम् । देवि कुलगुरुर्भगवान्वनिष्ठस्वा-
मिदमाह—

गृहस्थस्य मुख्यो धर्म इति भावः । तथा च 'अभिहोत्रफला वैदा' इति भारते ।
अनुष्ठामेति ध्वनिः । 'अनुष्ठितानन्तरत्वे'ति भर्तृमीढ (प्र१) योगवत् क्षन्तव्य-
॥ ८ ॥ जानाम्यार्यपुत्र किन्तु सन्तापकारिणो भवन्ति गुरुजनविप्रयोगा । अ-
प्यजस्रेत्यत्र 'सर्वत्र लपराणा' इति रत्नोप 'वगचतदपयवाना प्रायो लोप.'
इति पलोपश्च । अज्जउत्तेति पाठे 'यस्य च' इति जत्वम् । येभ्यः भोगेभ्यः ।
सर्वाण् भोगान् ॥ प्रविश्य इति प्रवेशात्पूजनं प्रसादः ॥ किं विलम्ब्यते ।
नमस्ते । अपि कुशलं मे सजामातृकाय गुरुजनाय । जामाता कल्पशृ-
ङ्गः । जामादुअस्तेति वयनं कवे प्रसादः । 'पितृभ्रातृजामातृणामर' इत्यरादेशान्

१ 'सोमपीपी' इति व-ध २ 'भावुषो' इति न. ३ 'वि' इति न-प्र.

विश्वम्भरा भगवती भवतीमसूत

राजा प्रजापतिसमो जनकः पिता ते ।

तेषां ब्रधूस्त्वमसि नन्दिनि पार्थिवानां

येषां कुलेषु सविता च गुरुर्वयं च ॥ ९ ॥

तकिमन्यदागलहे । केवलं वीरप्रसवा भूयाः ।

रामः—अनुगृहीताः स्मः ।

लौकिकानां हि साधूनामर्थं वागनुवर्तते ।

ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ॥ १० ॥

अष्टाद्यकः—इदं च भगवत्यारन्यका देवीभिः शान्तया च भूपो मूयः सन्दिष्टम् । य. कश्चित् भन्दोर्हन्दो भवत्यस्याः सोऽवश्यमपिरासम्पादयितव्य इति ।

रामः—क्रियते वधेषां कथयति ।

अष्टाद्यकः—ननान्दुः पत्या च देव्याः सन्दिष्टमप्यग्रेण-वन्ते कठोर-गर्भेति नानीतानि । बल्लोऽपि राममद्रस्वद्विनोदायमेव स्थापितः । तत्पुत्र-पूर्वो-महामायुष्मतीं द्रव्याम इति ।

रामः—(सहर्षं त्वान्वितम् ।) तथास्तु । भगवता वसिष्ठेन न किञ्चि-दादिदोषसि ।

अष्टाद्यकः—श्रूयताम् ।

जामाभरस्तेति कथनं युक्तम् । 'बनुम्यां वशीति' पश्यादिर्देसः । 'सोमपीधी तु सोमना.' इत्यमरः । भगवान् माहात्म्यवान् । 'कीर्तिनाहात्म्ययोगः' इति पदार्थमाला । आर्या च शान्तेति भविः । अस्मानपि स्मरति । अथ किं अतीकारे । आह स्तेति शेषः ॥ विश्वम्भरा भगवतीति ॥ ९ ॥ ब्रधूः सुता, सविता सूर्यः । गुरुः आदिकारणम् । वयं च गुरु इत्युच्यते । पुरोहिता इत्यर्थः । 'गुरुणाभितिपिनादा' इत्यमरः । कुलेषु वयमेति च पूजार्थं बहुत्वम् । भगवती प्रजापतिरिति च ध्वनिः ॥ 'धुवार्थे केवलं निषु' इति नाम-माला ॥ ९ ॥ वीरस्य पुत्रस्य प्रसवः प्रमूति-वत्साः । 'वीरः पुत्रः' इति वेदनि-घण्टुः ॥ लौकिकानां हि इति ॥ १० ॥ लौकिकानां सर्वदिकानाम् । चाक्रे, आसीरुषा । आद्यानां मुत्त्वानाम् । 'ऋषयस्सत्त्ववत्स' इति, 'आद्य' प्रथममुत्प-द्यो.' इत्यमरसारस्यतौ ॥ अनुवर्तते प्रतीत्यर्थ इति मादरः ॥ १० ॥ इदं

जामातृयज्ञेन वयं निरुद्धास्त्वं बाल एवासि नवं च राज्यम् ।
युक्तः प्रजानामनुरज्जने स्यात्सत्साद्यशो यत्परमं धनं वः ॥११॥
रामः—यथा समोदिशति भगवान्मैत्रावरणि ।

स्नेहं दयां च सौख्यं च यदि वा जानकीमपि ।

आराधनाय लोकानां मुञ्चतो नास्ति मे व्यथा ॥ १२ ॥

सीता—अदो जेव राहवकुलधुरंधरो अजज्जतो । अत एव राघवकुल-
धुरंधर आर्यपुत्र ।

रामः—कः कोऽथ भोः । विधाम्यतामष्टायकः ।

अष्टायकः—(उत्थाय परिक्रम्य च ।) अथे कुमारलक्ष्मणः प्राप्तः ।
(इति निःक्रान्तः)

प्रविश्य । लक्ष्मणः—जयति जयस्वार्थं । आर्य तेन चित्रकरिणास्मदुप-
दिष्टमार्यस्य चरितमस्यां वीथिकायामभिलिखितम् । तत्प्रश्यस्वार्थः ।

वक्ष्यमाणम् । देवीभिः कंसत्वादिभिरित्यर्थः । भूयोभूयः पुन पुनः ।
'पुनर्भूयार्थयोर्भूय' इति संसाराद्यतः 'भूयोभूयो नमाम्यहम्' इति प्राश्नः ।
'दीहृदं दोहदेऽपि स्यादिच्छायां गर्भकीतुके' इति विक्रमार्कः । यदि चंदित्यर्थः ।
ननान्दु रामभगिनीत्वाच्छान्ताया । पत्या भर्ता ॥ 'ननान्दा तु स्वसा पत्यु'
इत्यमरः । ननान्दुरिति यथोक्त तथैत्यर्थः ॥ जामातृयज्ञेन वयमिति ॥ ११ ॥
यज्ञेनेति तृतीया । वयमिति मातरोऽहमहन्वती च सर्वे वयमित्यर्थः । बालः
कुमारः युवैवेत्यर्थः । अत एव 'कीमारहर शचीदेव्या' इति नीलकण्ठः ।
'बाल. कुमारं च' इति शब्दमञ्जरी । युवा त्वमेवानि इति च पाठः । यत्
यस्मात्कारणात् । वः रघूणा युष्माकम् । स्वस्मात् आत्मनोऽपि । यशः प्रजा-
नुरज्जनरूपम् । परमं आश्रयम् । धनं तयुक्तः स्या इत्यर्थः । तथा च—'यौवनं
धनसंपत्ति प्रभुत्वम्' इति निपयत्रयं स्वयि जायति । तस्मादविवेकता मास्तु, साव-
धानेन यथा सचरस्तेति भावः ॥ ११ ॥ 'नशिष्ठे च मैत्रावरणि' इति हाराचली ।
अगम्य इति पूर्वोत्तरसन्दर्भमूढ कोऽपि वभ्राम ॥ स्नेहं दयां चेति ॥ १२ ॥
यदि वा अथवा 'आहो उताहो यदिवा' इति रत्नमाला । जानकीमर्पीत्यादीनि
वचनानि रामस्य भाव्यर्थसूचकानीति तत्र तत्र सूक्ष्मबुद्धिभिरवगन्तव्यम् ॥ १२ ॥
अत एव राघवकुलधुरन्धरः । राहवेत्यत्र 'अनादिनामसयुक्ताना राघव-
ध-क भां' इति हत्वम् । 'श्रेष्ठौ धुर्यौ धुरन्धरौ' इति मेदिनी । 'आलेख्यं वीथिका

१ 'यथाह भगवान्' इति व-घ २ 'लोकस' इति न-व-घ. ३ 'वीथ्याम्'
इति क-न.

रामः—जानामि वत्स दुर्मनायमानां देवीं विनोदयितुम् । तर्कियन्त-
मवधिं यावत् ।

लक्ष्मणः—यावदायांया हुताग्ने विमुक्तिः ।

रामः—शान्त पापम् । (मसान्त्ववचनम्)

उत्पत्तिपरिपूतायाः किमस्याः पावनान्तरैः ।

तीर्थोदकं च यद्विद्म नान्यतः शुद्धिमर्हतः ॥ १३ ॥

देवि देवयज्ञनमामवे प्रसीद । एष ते जीवितावधिः प्रवादः ।

कष्टो जनः कुलघनैरनुस्वनीय-

स्तम्भो यदुक्तमशिवं न हि तत्क्षमं ते ।

नैसर्गिकी सुखमिणः कुसुमस्य सिद्धा

मूर्ध्नि स्थितिर्न चरणैरवताडनानि ॥ १४ ॥

सीता—होदु जनउत्त होदु । एहि । पेस्तस्य दाव दे चरितम् । नय-
त्ययंपुन भयतु । एहि । प्रेक्षामहे नावणे चरितम् । (इत्युत्थाय परिक्रामति ।)

लक्ष्मणः—इदं तदालेख्यम् ।

सीता—(निर्वर्णम् ।) के एदे उवरि गिरन्तरस्त्रिता उवपुवन्ति विभ
नजउत्तम् । क एते उपरि गिरन्तरस्त्रिता उपपुवन्तीत्ययंपुनम् ।

लक्ष्मणः—देवि, एतानि तानि सरहस्यानि शुभकाम्नाणि यानि भगवतः
कृपायाः कौशिकमृषिमुपसंक्रान्तानि तेन च तादृकावधे प्रमादीकृताभ्यार्यसु ।

चित्रपटिका इति त्रिकाण्डशेषः । अवधिः अवसानम् ॥ उत्पत्तिपरिपू-
ताया इति ॥ १३ ॥ पावनान्तरैः पवित्रतापादकरबलुभेदैः ॥ १३ ॥ देवानां
यजनं यत्र । यदुक्तमशिवं । जीवितं अवधौ अवसाने यस्य यावज्जीवने-
त्यर्थः ॥ कष्टो जन इति ॥ १४ ॥ 'व्यालकटं कृष्णमश्लेषं विधेया भेदगानि
यत्' इत्यमरः । कुलघनैः कुलीनैः । नः अस्माकम् । यत् अशिवं नेष्टु-
रम्, उक्तं हुताग्नेविमुक्तिरिति भागिम् । रात् ते तत्र न क्षमं न योग्यम् ।
तुशब्दः पादपूजे ॥ अत्र दृष्टान्तमाह—नैसर्गिकी समावस्त्रिता ॥ १४ ॥ आर्य-
पुत्र पदयामस्ते चरितम् । यथेदं श्लेष 'तो दः' इति दत्वम् । निर्वर्ण्ये
दृष्ट्वा । क इदानीमेते उपरि गिरन्तरस्त्रिता उपपुवन्तीत्ययंपुनम् । त्रिष्टा
श्लेष 'स्वस ठः' इति ठत्वम् । कु(पु)वन्तीत्यत्र 'न्यय य' इति यत्वं व ।

१ 'क्रियावधिः' इति व. २ पापम् (मसान्त्ववचनम्) इत्येवमादि
व-पुस्तके, 'शान्त शान्तम्' इति व. ३ कटं इति क, 'त्रिष्टो' इति न.
'तमे' इति व, 'नलो दुश्च' इति व. ४ 'अशुभं च न' इति न. ५ 'कामनः'
इति व-घ. ६ 'शृङ्गापाद' इति न. ७ 'नैव विधेयं नैव विधानियम्' इति व.

रामः—वन्दस्व देवि दिव्यास्त्राणि ।

ब्रह्मादयो ब्रह्महिताय तत्त्वा परःसहस्राः शरद्वस्तपांसि ।

एतान्यपदयन्गुरवः पुराणाः स्वान्येव तेजांसि तपोमयानि ॥१५॥

सीता—णमो पदानं । नम एतेभ्यः ।

रामः—सर्वेयेदानीं त्वत्प्रसूतिमुपस्थाप्यन्ति ।

सीता—अनुगृहीतास्मि । अनुगृहीतास्मि ।

लक्ष्मणः—एष मिथिलावृत्तान्तः ।

सीता—अम्महे दलन्तवनलीलुपलसामलमिणिद्रुमसिणसोहमाणमंस-
लेण देहसोहस्येण विम्बभण्णिमिद्वनाददीसम्बसोम्मसुन्दरसिरी अणादरसि-
दैसंकरसरासणो सिहण्डमुद्धमुहमण्डलो जज्जउत्तो आळिहिदो । अहो
दलमवनीलोत्पलश्यामलज्जिग्धमसृणशोभमानमासलेण देहसोभाग्येण विस्मय-
स्तिमिततातददयमानसोम्यसुन्दरधीरनादरसिण्डितशङ्करसरासन शिखण्डमुग्ध-
मुखमण्डल आर्यपुत्र आल्लिखित ।

लक्ष्मणः—आर्ये पश्य पश्य ।

सम्पन्निधनो वसिष्ठादीनेप तातस्तवार्चति ।

गौतमश्च शतानन्दो जनकानां पुरोहितः ॥ १६ ॥

तानि प्रसिद्धानि । रहस्येः शरसन्धानमोक्षणोपसहारादिमन्त्रैः सहितानि
जुम्भकानामस्त्राणि । मिश्रं सपायम् । उपसंक्रान्तरानि प्राप्तानीति आ-
यत् । तेन विश्वामित्रेण ॥ ब्रह्मादय इति ॥१५॥ ब्रह्महिताय ब्राह्मणसंन्यायम् ।
स्वानि स्वर्गीयानि ॥१५॥ नम एतेभ्यः । त्वत्प्रसूतं त्वत्पुत्रम् । अनुगृ-
हीतास्मि । अहो आश्चर्यम् ॥ दलितवनलीलोत्पलश्यामलज्जिग्धमसृणमासलदेह-
सौभाग्येण विस्मयस्तिमिततातनगरजनदयमानसोमसुन्दरधीर अनायाससिण्डि-
तशङ्करसरासन शिखण्डमुग्धमण्डनः आर्यपुत्र आल्लिखित । 'मसृण स्त्रिर्दं'
इत्यमरोके जिग्धमसृणयोरेकार्थता, तदपि अस्मद्याकृतप्रियङ्गुसालभ-
ज्जिकाप्रथमाद्भोक्तृप्रणयग्रहप्रेमादीनामिव जिग्धमसृणयोस्तत्तद्वानुमहिम्नाऽश-
न्तरभेदो दयया कल्पनीयः । सर्वत्रैवमूढम् । मांसलं सान्द्रम् । सोमवत्थीः
शोभा 'सोमवत्प्रियदर्शनं' इति रामायणे । अनायासेन लीलया ।
'शिखण्डो बर्धचूडयो' इत्यमरः । खण्डितेखत्र केचन शिवद्रोहिण पापश-
परिहसन्तो दन्तान् दर्शयन्ति, तत्तुच्छम् ॥ रावणदुर्वहोऽपि शक्या हतो लक्ष्मण-
यया भक्ताय हनूमते लघुरभवत् तथा शिवलिङ्गप्रतिष्ठातेति 'अत्र पूर्वं महादेव-
प्रसादमकरोत्प्रभुः' इत्यादिबचनेन शिवगीतोक्तविरजादीक्षानुमतेण च शिष्य-

१ 'सर्वेयेतानि' इति क. २ 'सुहित' इति घ-च, 'सुहित' इति न.

रामः—सुखिंष्टमेतत् ।

जनकानां रघूणां च सम्बन्धः कस्य न प्रियः ।

यत्र दाता ग्रहीता च स्वयं कुशिकनन्दनः ॥ १७ ॥

सीता—एदे वसु तत्कालकिंदगोदानमद्रला चत्तारो भादरो विआइदि-
विशदा तुझे । अम्हो जानामि तस्मि जेव पदेसे तस्मि जेव काले
वत्तामि । एते खलु तत्कालकृतगोदानमद्रलाधत्वारो आतरो विवाहरीक्षिता
यूम । अहो जानामि तस्मिनेव प्रदेशे तस्मिनेव काले वत्त ।

रामः—एवम् ।

समयः स वर्तत इवैष यत्र मां

समनन्दयत्सुमुखि गौतमार्षितः ।

अयमागृहीतकमनीयकङ्कण-

स्तव्यं मुर्तिमानिष महोत्सवः करः ॥ १८ ॥

लक्ष्मणः—इयमार्या । इयमप्यार्या माण्डवी । इयमपि वधूः श्रुतकीर्तिः ।

सीता—वत्त इअं वि अवरा का । वत्त इयमप्यपरा का ।

लक्ष्मणः—(सललमितम् । अपवार्यं) अये अर्मिलां पृष्ठत्याप्यां ।
मवतु । अन्यतः संस्कारयामि । (प्रह्लादम्) आर्ये दृश्यतां द्रष्टव्यमेतत् ।
अपं च भगवान्भार्गवः ।

मलबालस्य रामस्य दवानिधिर्जगदीश्वरः सण्डनार्हपिप्पुनस्राद्यवप्यरावणदुर्वह-
शारासनोऽभूदिति प्रामाणिका । अत एव 'बालकीडममिन्दुशेखरधनुमंतावधि'
इति भगवान् षोडायनः । 'श्रीमतः श्रितिकण्डस्य इत्य हि दुरतिकमम्'
इत्युत्तररामायणे च विग्रहवदमंस्य रामस्यैव वाक्यं इति दिक् । सुतरां
क्षिप्रं युक्तमित्यर्थः ॥ जनकानां रघूणांमिति ॥ १७ ॥ यत्र सबन्धे । तथा च
'जनकं देहि वन्द्यः गृहाण राम' इति वक्तुं कारयितुं च स्वयं स एव एव सर्व-
स्तत्त्व इति भावः ॥ १७ ॥ एते खलु तत्कालकृतगोदानमद्रलाधत्वारोऽपि आतरो
विवाहरीक्षिता यूम । कालकृतेति ध्वनिः । अहो जानामि तस्मिनेव काले
वत्त इति । एवं बाढमित्यर्थः ॥ समयस्स वर्तत इति ॥ १८ ॥ यत्र समये ।
आदरागृहीतयासौ कमनीयकङ्कण इति विवेकः । अयमागृहीतेति ध्वनिः ॥
॥ १८ ॥ आर्या सीता । माण्डवी भरतपत्नी श्रुतकीर्तिः शत्रुघ्नपत्नी ।
इयमपरा का । 'रहोऽन्येन सहोक्तौ सादपवार्यं जनान्तिकम्' इति लक्ष-
णान् प्रकृते अन्येन सह मायनाभावात् कवे प्रमादः । अद्यापि 'समनदा

१ 'द्रष्टव्यमेतत्' न-च; 'इष्टमेतत्' इति घ. २ 'सुदृष्ट' इति घ-य. ३
'सदरानि' इति घ.

सीता—(ससभ्रमम्) कैम्पिदह्नि । पम्पितास्मि ।

रामः—ऋषे नमस्ते ।

लक्ष्मणः—आर्ये पश्य पश्य । अयमस्तावायें (इत्यर्थोक्ते)

रामः—(साधिक्षपम्) अयि घत्स बहुतरं मृष्टव्यम् । अन्यतो दर्शय ।

सीता—(रामेहबहुमानं निर्वर्ण्य ।) मुहु सोहसि अशङ्कस एदिणा
विणजमाहृष्येणं । मुपु शोमसे आर्यपुत्र एतेन विनयमाहात्म्येन ।

लक्ष्मणः—एते वयमवोष्पां प्राप्ता ।

रामः—(साक्षम्) सरामि हन्त सरामि ।

जीवत्सु तातपादेपु नैवे दारपरिग्रहे ।

मातृमिथिन्यमानानां ते हि नो दिवसा गताः ॥ १९ ॥

इयमपि तदा जानकी

पतनविरलैः प्रान्तोन्मीलन्मनोहरकुन्तलै-

र्वदानमुकुलैर्मुग्धालोकं दिशुर्वधती मुखम् ।

ललितललितज्योत्स्नाप्रायैरष्टभिन्नविभ्रमै-

रकृत मधुरैरर्भ्यानां मे कुतूहलमङ्गकैः ॥ २० ॥

लक्ष्मणः—एषा मन्थरा ।

रामः—(रात्यरमन्यतो दर्शयन् ।) देवि वदेहि

सह' इति दयया समाधेयम् । 'आत्मगतं स्वगत' इति वा पाठ साधु ।
ऊर्मिला लक्ष्मणस्य पत्नी । मार्गद्वयः जामदग्न्य । कम्पितास्मि । सा
पिदोषमिति—सोत्कर्षं परानुत्कर्षेण न श्रोतव्य इति भावः । शोभते आ
र्यपुत्र एतेन विनयमाहात्म्येन । 'पात्यमानानां' इति पाठ साधु ॥ जी
वत्सु तातपादेऽपि ॥ १९ ॥ नः अस्माकम् ॥ १९ ॥ पतनविरलै
रिति ॥ २० ॥ मध्ये मध्ये दन्तानां पतनेन विरलैः गर्तैरामन्तैरिति
भावः । मन्दः स्वल्प आलोकः द्योतः यस्मिन्मुखे । ललितललितैरिति
वीप्सायां द्विरुक्तिं मृशं ललितैरित्यर्थः । ज्योत्स्नाप्रायैः चन्द्रिवाप्रचुरै-
तद्वच्छीतलैः सुखकरैवेति भावः । विभ्रमो विलासः । अष्टत चकार ।
मधुरैः मनोहरे । मुग्धा मुन्दरीति परिहासः । मूढेत्यर्थः । 'मुग्धस्तु-

१ 'मीदग्नि' इति घ-घ २ 'माहृष्येण' इति क. ३ 'मूलने दारसंग्रहे न
४ 'प्रतनु' इति घ-घ-क. ५ 'कुब्जल' इति न. ६ 'बहानाम्' इति न
७ 'अनुत्तरमन्यतो गत्वा' इति घ-घ.

लक्ष्मणः—अयमतौ भरद्वाजावेदितश्चित्रकूटवायिनि धर्मनि वनस्पतिः
कालिन्दीतटे वटः श्यामो नाम ।

रामः—(ससृहमवलोकयति ।)

सीता—सुमरदि वा एदं पदेसं अञ्जत्तो । सरति वैत प्रदेशमार्यपुन ।

रामः—अयि कथं विस्मर्यते ।

अलसललितमुग्धान्यध्वसम्पातयेदा-
दक्षिधिलपरिरम्भैर्दत्तसंवाहनानि ।

परिमृदितमृणालीदुर्बलान्यङ्गकानि

त्वमुरसि मम कृत्वा यत्र निद्रामवाप्ता ॥ २४ ॥

लक्ष्मणः—एष विन्ध्याटवीमुखे विराघसंतोषः ।

सीता—अलं दाव एदिषा । ऐक्यामि दाव अञ्जत्तसँहसधरिदतालव-
स्तौदवचनिवारिदादप अत्तैणो दक्षिणारण्यपवेसारम्भम् । अल तावदेतेन ।
प्रेक्षे तावदार्यपुनस्वहस्तगततालवृन्तातपननिवारितातपमारमनो दक्षिणारण्य-
प्रवेशारम्भम् ।

सुष्टान् दग्धान् । पितुः भगीरथभजनकस्य । प्रपितामहान् सगरपुत्रान् ।
उद्धृतीतरस् उत्तारयामास ॥ २३ ॥ अरुन्धतीय स्थिता सा प्रसिद्धा
स्त्रमिति ॥ अथवा—यथा अरुन्धती तथा सा त्रिमित्यर्थः । शिष्यं मङ्गलं
अनुध्यानं अनुचिन्तनं यस्याः । ‘वानसाल फलं पुष्पात्तरपुष्पाद्भनसति-’
इत्यमरः ॥ सरति वा एनं प्रदेशमार्यपुन । अलसललितेति ॥ २४ ॥
यत्र प्रदेशे अध्वसम्पातयेदात् अलसानि आलस्ययुक्तानि जटानीति
यावत् । स्वभावतस्तु ललितेन विहासेन मुग्धानि मनोशानीत्यर्थः ॥ ‘सपावै
द्यानिपतनमतिपातोऽभ्यतिक्रमः’ इति त्रिरूपः । अक्षिधिलपरिरम्भैः
दृढालिङ्गने । संवाहनं मर्दनम् । अन्योन्यसघटनवशादिति भावः । परि-
मृदिताः क्षिप्यन्त ताः । ‘मृणालं त्रिषु’ इति विक्रमार्कः । ‘पाणौ मृणा-
लीलता’ इत्यसंवादात्तात्त्रिज्जसालमञ्जिकायाम् । तस्यादितरविस्मरणेऽपि
नेदं विस्मर्यत इति भावः ॥ २४ ॥ अटवीमुखे वनपुर प्रदेशे ॥ अलमेतेन
पश्यामि तावदार्यपुनस्वहस्तधारिततालवृन्तानप (न^२) निवारितातपं आत्मन
अक्षिभ्या दक्षिणारण्यपविक्रमम् ॥ तालवन्तेति कवे प्रमादः । ‘ता

१ एतन्नामि व-घ-पुस्तकयोः । २ ‘सजात’ इति व-घ-क ३ ‘सवाद-’
इति न. ४ ‘अञ्जत्तहत्व’ इति व-घ ५ ‘तालवेष्टा०’ इति घ, ‘तालवे-
ष्टादवच’ इति व, ‘तालवृन्तादवच’ इति न. ६ ‘अत्तणो अच्चादिद दक्षिणार-
ण्यपदिअत्तणम्’ इति न.

रामः—^०एतानि तानि गिरिनिर्झरिणीतटेषु
 धैर्यानसाधिततरुणि तपोवनानि ।
 येष्वतिधेयपरमा यमिनो भजन्ते
 नीचारमुष्टिपचना गृहिणो गृहाणि ॥ २५ ॥

लक्ष्मणः—अयमविरटानोऽहनिवहनिन्तरस्त्रिगन्धीलप्रतिसारण्यपा-
 णदगोदावरीमुखसंरम्भदरः सततनमिष्यन्द्मानमेधमेदुरितनीलिमा जनस्या-
 नमरूपगो गिरिः प्रसवणो नाम ।

रामः—सरसि सुतनु तस्मिन्पर्वते लक्ष्मणेन
 प्रतिविहितसपयांमुख्योस्तान्यहानि ।
 सरसि सरसनीरां तथा गोदावरीं वा
 सरसि च तदुपान्तेष्ववयोवर्तनानि ॥ २६ ॥

किं च । किमपि किमपि मन्दं मन्दमासक्तिर्योगा-
 दनिरल्लितरूपोलं जल्पतोरकमेण ।
 अशिथिलपरिरम्भञ्चापृतकैकदोष्णो-
 रनिद्रितगतयामा रात्रिरेव चरंसीत् ॥ २७ ॥

लक्ष्मणः—एषा पञ्चवत्यां शूर्पणखा ।

एतत्तेऽथ' इत्यनुशासनात् 'तातभोगे'ति कथनस्वैव न्याय्यत्वात् । 'अ-
 चिह्' इति 'द्विवचने बहुवचन' इति बहुत्वं 'भक्तिर्हि' इति च प्रमादः ।
 'भक्ष्यादिषु छ' इति छलनिञात् 'अच्छिह' इति छापीयान् पाठः ॥
 प्रतामि तानीति ॥ २५ ॥ निर्झरिणीनां गिरिनदीनाम् । येषु तपो-
 वनेषु ॥ 'क्रमादानिध्यानिधेयानिधर्षेऽन साधुनि ।' इत्यमरः । यमिनः
 नियमवन्तः । गृहिणः गृहस्थाः ॥ २५ ॥ अनोकहनिवहाः वरकहाः । तैः
 निरन्तरं सान्द्रं यथा तथा, स्त्रिगन्धीलानि मलयानि इवामलानि च तानि
 परिसराख्यानि तैः परितराख्याया सान्द्रायां गोदावर्यां मुखराः
 यस्य पूर्वानुभवसरणात् चित्रे मुखरकन्दरत्वोपचारः इति बोध्यम् । अमि-
 ष्यन्द्मानाः प्रसवन्तः ये मेधाः तैर्मन्दरितः निविडोक्तः नीलिमा
 मैल्यं यस्य ॥ सरसि सुतन्विति ॥ २६ ॥ लक्ष्मणेन प्रतिविहितेला-
 रिं 'रसेर्होतानुमेन' इतिवक्ष्यमाणेयम् । वर्तितानि वर्तनानीत्यर्थः ।
 द्वितीयपादादौ यमकमङ्गः । सरसीति द्वि पुनरुक्तं च ॥ २६ ॥ किमपि
 किमपीति ॥ २७ ॥ किमपि अनिर्वर्त्यं यथा तथा, किमपि किञ्चिद् ।

१ 'यमिनो' इति घ-घ-क. २ 'मुखरन्दर' इति घ. ३ 'सरसदीपान्'
 इति घ-प. ४ 'आसक्ति' इति घ-घ. ५ 'दरः...सुर्द' इति घ-प. इति घ.

सीता—हा भक्त्युत्त एत्तिअं दे दंशणम् । हा आर्यपुन एतावत्ते दर्शनम् ।

रामः—अयि विप्रयोगप्रसूते चिप्रमेतत् ।

सीता—जहा तहा होदु । दुज्जणो अमुहं उप्पादेइ । यथा तथा भवतु ।
✓ दुर्जनोऽमुखमुत्पादयति ।

रामः—हन्त वर्तमान इव मे जनस्थानवृत्तान्तः प्रतिभाति ।

लक्ष्मणः—अथेदं रक्षोभिः कनकहरिणच्छाप्रविधिना
तथा घृत्तं पापैर्व्यथयति यथा क्षालितमपि ।

जनस्थाने शून्ये विक्कलकरैरार्यचरितैः

पत्न्य २ अपि प्राच्या रोदित्यपि दलति यज्ञस्य हृदयम् ॥ २८ ॥

सीता—(साक्षमात्मगतम् ।) अयि देव रघुकुलानन्द एव मम कार-
णादो विलम्बो^१ आसीत् । अयि देव रघुकुलानन्द एवं मम कारणात्कान्त
आसीत् ।

लक्ष्मणः—(रामं निर्वर्ण्य ग्राह्यम् ।) आर्यं किमेतत् ।

इपदिति यावत् । मन्दं म-दं शनै शनै । आसत्तियोगात् अभिनिवेश-
सङ्गते । अविरलितो मिथो नीरम्भीकृतौ कपोलौ मसिन् कर्मणि ।
अक्रमेण मदनावेशपारवश्यात्पूर्वोत्तरसम्बन्धमाभावेनैव । एकैकदोष्णोः
परस्परभुजयो । अविदिताः गतयामाः अतिक्रान्तप्रहरा यस्या ।
रान्निरेव व्यरसीत् विरराम । न तु सलपंकदेशोऽपीति भावः ॥ २७ ॥
आर्यपुन एतावत्ते दर्शनम् । यथा तथा वा भवतु । दुर्जनं अनुग्रमुत्पाद-
यति ॥ अथेदं रक्षोभिरिति ॥ २८ ॥ यथानन्तरं इदमेतत् । अथेदमिति
वाक्ययण्ड । घृत्तं आचरितम् । 'वृत्तमाचरितातीतपद्यचारिवर्तुले' इति
क्रेदारः । क्षालितं निःशेषितमपि वृत्तमित्यनुपपन्नम् । शून्ये सजातीयर-
हिते । विक्कलकरैः, विवशेन्द्रियैः । आर्यस्य रामस्य चरितैः प्रदत्त-
पैरित्यर्थः । अत एव प्राच्या शैलोऽपि रोदिति प्रतिध्वनिव्याजेनेत्युच्यम् ।
इतोऽपि न्येताह—यज्ञस्य कुलिशस्य । हृदयं गर्भं । दलति फुटति ।
अपिः सभावनायाम् । तथा च कदाचिदचलवज्जालीना नादव (१) स्यात् ।
न तु तेषां दुरात्मनामासीदिति भावः । 'हृदयं हृदि गर्भं च' इति पद्म-
माला ॥ 'हन्त रोदिति शैलोऽपि वज्रगर्भोऽपि क्षीर्यति । प्रकम्पतेऽपि वि-
ध्यण्डमण्डल रोदनैस्तव ॥' इति महाभारतके मेघनादोत्पत्तौ भगवान् चो-
धायनः ॥ २८ ॥ अम्हो दिनकरकुलनन्दन एतावन्मम कारणात् कान्त
आसीत् । एतावदिति क्रियाविशेषणम् । कारणात् हेतोः । निर्वर्ण्य

अयं तावद्वाप्यस्तुति इव मुक्तामणिसरो
 विसपन्धाराभिलुठति धरणी जर्जरकण ।
 निरुद्धोऽप्यावेगः स्फुरद्ध्वग्नासापुटतया
 परेषामुद्येयो भवति च भ्रंशघातहृदयः ॥ २९ ॥

राम — बल

तत्कालं प्रियजनप्रियोगजन्मा
 तीव्रोऽपि प्रतिकृतिशब्दा विसोढः ।
 दुःखाग्निर्मनसि पुनर्निपद्यमानो
 हन्मर्मज्जण इव वेदनां करोति ॥ ३० ॥

सीता—हृदी हृदी । अहं हि मदिभूमिं गन्धे रणरणम् अजठत्
 सुप्तं विमं वक्ष्यामि । हा हिं हा हिं । महमप्यतिभूमिं गन्धे
 रणरणकेनामप्युनमन्यनिवासान पदामि ।

लक्ष्मण—(लगतम् ।) मवन्नयन क्षिपामि । (चित्र विज्ञेय
 प्रमाणम् ।) अथैतन्मन्वन्तरपुराणपुत्रावत्य तत्रमयतनातजडापुपश्चित्र
 विनमोदाहणम् ।

चट्टा ॥ अयं तावद्वाप्य इति ॥ २९ ॥ तावन् गतद्वारे । मुक्तामणीना
 मणिक्कुर्यात्तानाम्, सर एकावती । मुक्तामणौ पुनरुक्त इति क्वचित् ॥
 तत्र ॥ 'राममूर्तिर्द्वयोरक्षतानां मुक्तादिरेऽपि च' इति अमरसिद्धान्तमित्रनाम्
 'मौलिकमणीकायं' इत्यस्याव्यातनिर्द्धसाल्मधिकायाम् । धरणी
 सुदिश । धरणी इति च पाठः । धरणीतनयेने तद्वज्र । निरुद्ध आच्छा-
 स्तोऽपि । 'आवेगो भयवज्रम' इति अमरमाला । जंजु योग्य उन्नेय ।
 आघातं पूरित विष(क ?) इत्यहं हृदयं येन ॥ २९ ॥ तत्कालं प्रि-
 यजनेति ॥ ३० ॥ म चामी कालं तत्काले प्रियजनस्य मीताय तीव्र
 तीव्र प्रतिकृति शब्दस्यारूप प्रतीकार । विसोढ मयित । वि-
 शेपेण पच्यमान हन्मर्मज्जण इत्यप्रत्ययः । 'मर्मं नु प्रन्यदेपयो'
 इति रमस ॥ ३० ॥ हा हिं हा हिं महमप्यतिभूमिं गन्धेन रणरणेन
 शायं पुनरुक्तनिवासान पदामि । अतिभूमिं आविश्यम् । रणरणमन्दी
 मोतिसन्नवचको देखीव । य (प) इतीति महाराष्ट्र । 'चरित्रनवि
 चापित्रम्' इत्युभयरूप ॥ हा तान निर्वृत्तमेव जज्ञेह । निर्वृत्त निवाह

सीता—हा ताद निव्यूढो दे अवधसिनेहो । हा तात निव्यूढसेऽप
उन्नेह ।

राम.—हा तात काश्यप शकुन्तराज क तु खलु पुनस्यादशस्य महत्-
स्त्रीर्धभूतस्य साधोः सम्भवः ।

लक्ष्मणः—अयमसौ जनस्थानस्य पश्चिमतश्चित्रकुञ्जवासांश्च दनुकव-
न्धाधिष्ठितो दण्डकारण्यभागः । तदिदमुप्यैमूरुपर्वणे मतस्तस्याश्रमपदम् ।
इयं च श्रमेणा नाम विन्द्वा शबरतापसी । तदेतत्पम्पामिधान पद्मसरः ।

सीता—एतन्मिल अज्जउत्तेण विच्छिन्नामरिसधीरत्तणं एमुक्कण्ठं
रण्ण आमि । अत्र विलास्यपुत्रेण विच्छिन्नामर्पधीरत्वं प्रमुक्कण्ठं वदितमासीत् ।

राम.—देवि रमणीयमेतत्सरः ।

पम्पाम्पुत्रेण

एतस्मिन्मदकलमल्लिकाक्षपक्ष-

व्याधूतस्फुरदुरुदण्डपुण्डरीकाः ।

याप्पाम्भःपरिपतनोद्गमान्तराले

सन्दृष्टाः कुचलविनो भुंयो विभागाः ॥ ३१ ॥

लक्ष्मण.—अयमार्यो हनूमान् ।

सीता—एवो सो चिरनिव्यूढजीवलोकप्रत्युदरणगुरभोवभारी महानु-
भावो मारदी । एष स चिरनिव्यूढजीवलोकप्रत्युदरणगुरभोपकारी महानुभावो
मारुति ।

गत प्राणपर्यन्तमिति शेषः ॥ तीर्थभूतस्य गुरुप्रायस्य । जनस्थानं पश्चि-
मतः जनस्थानस्य पश्चिमभागे इत्यर्थः । शयरेषु तापसी शबरीत्यर्थः ॥
अत्र निल आर्यपुत्रेण विच्छिन्नामर्पधैर्येण प्रमुक्कण्ठं वदितमासीत् । धीर-
मित्यत्र 'ई धैर्ये' इति, 'कुर्मधैर्यसौन्दर्याश्चर्यपर्यन्तेषु र' इति च इत्वं रत्वं च ।
रमणीय इति ध्वनिः ॥ एतस्मिन्मदकल इति ॥ ३१ ॥ 'मलिना मल्लि-
काक्षा' इत्यमरः । तेषां पक्षं व्याधूतानि कम्पितानि । स्फुरन्ति
शोभमानानि उरुदण्डानि विपुलालानि पुण्डरीकाणि येषु ते । या-
प्पाम्भसां पतनोदययोरन्तराले अवान्तरदशायामित्यर्थः । विभागाः
प्रदेशाः ॥ ३१ ॥ अयमार्य इति ध्वनिः ॥ एष स चिरनिव्यूढजीवलोक-
प्रत्युदरणगुरभोपकारी महानुभावः गुरुरेव गुरुकः स्वार्थे क । प्रत्युदरण-

१ 'वीर्यस्य' घ-घ-ङ. २ 'जनस्थानपश्चिम' व-घ. ३ 'कुशवात्राम प-
र्वणे' न. ४ 'तदिदमुप्यै परिसरे' न. ५ 'मिद्वन्तरी' व-घ. ६ 'मया' न.
७ 'निविण्ण' क-घ-व.

राम.—दिष्ट्या सोऽयं महाबाहुरञ्जनानन्दवर्धनः ।

यस्य धीर्येण कृतिनो वयं च भुवनानि च ॥ ३२ ॥

सीता—यत्त एतो कुसुमिदृक्कम्बतरतण्डविभवहिणो किं नामधेओ गिरि जग्य अनुभावसोहृगमेतपरिसेसधूमरसिरी मुहुत्त मुच्छन्दो ह्यु परदि-
पुण भवसम्बिदो तरुभले भञ्जउत्तो आलिहिदो । वत्स एष कुसुमितकदम्ब-
तरुताण्डवितवर्हिण किं नामधेयो गिरिर्यत्रानुभावसौभाग्यमात्रपरिशेषधूमरश्री-
मुहूर्तं मूर्धस्त्वया प्रहृदितेनावलम्बितस्तद्वत्तल आर्यपुत्र आलिखित ।

लक्ष्मणः—सोऽयं शैलः ककुभसुरमिर्मास्यवान्नाम यस्मि-

शैलः खिन्धः अयति शिखरं नूतनस्तोयवाहः ।

आर्येणास्मिन्

रामः—विरमे विरमात्.परं न क्षमोऽस्मि

प्रत्यावृत्त. पुनरियं स मे जानकीविप्रयोगः ॥ ३३ ॥

लक्ष्मणः—अत परमार्थस्य तत्रभवता कपिराक्षसावां चासत्याता-
न्युत्तरोत्तराणि कर्माश्रयाणि । परेभ्यस्तथा येयमार्था । तद्विशेषयामि
विभ्राम्यतामिति ।

सीता—भञ्जउत्त एदिणा चित्तदसणेण एवमुष्ण्यदोहलाए भत्थि मए
विर्णेण्यं । आर्यपुत्र एतेन चित्रदर्शनेन प्रत्युत्पन्नदोहदाया अन्ति मम विहाय्यम् ।

रामः—नन्वाज्ञापय ।

मेव पुरुष विपुल उपकार यस्य सोऽयं शोभत इति शेष ॥ दिष्ट्या
सोऽयमिस्त्वादि ॥ ३२ ॥ कृतिनः कुशला । कुशलानीति भुवनपक्षे
॥ ३२ ॥ वत्स एष कुसुमितकदम्बतरुताण्डवितमयूर किं नामधेयो गिरि ।
यत्रानुभावसौभाग्यमात्रपरिशेषधूमरश्री मूर्धन् स्वया प्रहृदितेनावलम्बितस्त-
द्वत्तले आर्यपुत्र आलिखित । कदम्ब्या. गीषरुक्षा । मोरो इति वणज्ये
भङ्गरो इति क्यन कवे प्रमाद । तथापि शेषस्वकृतादि(ति) सूत्रेण दय
नीयोऽयं प्रयोग । प्रकृष्टं रुदितं यस्य ॥ सोऽयं शैल इति ॥ ३३ ॥
अतः आर्येणास्मिन् इति वाक्यात् पर अन्यत् वक्ष्यमाणम् श्रोतुमिति शेष ।
स. अनिर्वाच्य । प्रत्यावृत्तः आगत इवेत्यर्थः । तृतीयचरणे राम इति
व्यवधाने सत्तोप नाटकादा न दोष इत्यन्तर्हीरकाणां समय । अत एव
पिक्रमचरिते—‘देवाकर्णय’ इति शुकवाक्यप्रस्तावान्तरे ‘तिष्ठति पतंगेति’

१ ‘मुन्दरसिरी’ न. २ एतन्नास्ति क-ध-व-पुस्तकेषु. ३ ‘वत्सतलादि-
राम’ इति क-ध-व. ४ ‘पुनरि’ ध-घ. ५ ‘विष्णावस्मिन्’ क-न.

सीता—जाणे पुणोवि पसण्णगम्भीरासु वनराइसु विहरिस्सं पवित्तणि-
म्मेलसिसिरावगाहां भगवदि भाईरहिं ओगाहिस्सं सि । जाने पुनरपि प्रस-
न्नगम्भीरासु वनराजिषु विहरिष्यामि पवित्रनिर्मलसिसिरावगाहा भगवती भा-
गीरथीमवगाहिष्ये इति ।

रामः—वत्स लक्ष्मण ।

लक्ष्मणः—एषोऽस्मि ।

रामः—वत्स भविरं सम्पादनीयोऽस्या दोहद इति संप्रत्येव गुरुभिः
सन्निष्टम् । तदस्वलितमुखसम्पातं रथमुपस्थापय ।

सीता—अत्रउत्त मुग्हेहि वि भागन्दव्यं । आर्यपुत्र युष्माभिरपि आग-
न्तव्यम् ।

रामः—भूमि कठिनहृदये एतदपि वक्तव्यमेव ।

सीता—तेन हि विभं मे विभं मे । तेन हि प्रियं मे प्रियं मे ।

लक्ष्मणः—यथाज्ञापयत्यार्यं । (इति निष्क्रान्तः ।)

रामः—प्रिये अत्र वातायनोपकरणे मुहूर्तं संविष्टौ भवार्थः ।

सीता—एवं होतु । ओहरिदग्धि वसु परिस्समज्जनिदाए जिहाए । एवं
भवतु । अपहृतास्मि खलु परिभ्रमज्जनिना निद्रया ।

रामः—तेन हि निरन्तरमवलम्ब्य मामनुगमनाय ।

जीवयन्प्रिय सस्ताप्यसधमस्वदविन्दुरधिकण्ठमर्प्यताम् ।

यादुरैन्दवमपूषन्नुम्रितस्यन्दिचन्द्रमणिहारविभ्रमः ॥ ३४ ॥

(तथा वारयन्सानन्दम् ।) प्रिये किमेतत् ।

भट्टिनाभिधानादिति दिक् ॥ ३१ ॥ यमार्येति ध्वनिः ॥ आर्यपुत्र एतेन
प्रियदर्शनेन प्रसुरामदोहदाया विज्ञाप्य मेऽस्ति । दोहदाए इत्यत्र 'दोहदे ल'
इति लक्ष्यम् ॥ जाने पुनरपि प्रसन्नगम्भीरासु वनराजिषु विहरिष्यामि । पवि-
त्रनिर्मल सिसिरावगाहां भगवती भागीरथीमवगाहिष्ये इति ॥ तत् तस्मात् ।
सम्पातः चक्रमन्त्रादिना पाशादिषु कुण्ठनमित्यर्थः । उपस्थापयेति ध्वनिः ॥
आर्यपुत्र युष्माभिरप्यागन्तव्यम् । तेन हि प्रियं मे प्रियं मे । एवं भवतु ।
अपहृतास्मि खलु निद्रया । अनुगमनायेति ध्वनिः ॥ जीवयन्प्रियेति
॥ ३४ ॥ चन्द्रमणयः चन्द्रकान्ता । विभ्रमः विडम्बना । यादुरधिक-
ण्ठमर्प्यताम् अन्धवदिति ध्वनिः ॥ ३४ ॥ न्येति—यथा गीता अहि-

१ 'सोम' क-घ-च. २ 'रतो वातायनानर्तके' घ-च. ३ 'संविष्टौ भव'
न. ३ 'मामत्र उपनाय' क-घ-च.

विनिश्चेतुं शक्यो न सुखमिति वा दुःखमिति वा
प्रमोहो निद्रा वा किमु विग्रहिसर्पः किमु मदः ।

तय स्पर्शं स्पर्शं मम हि परिमूढेन्द्रियगणो
विकारश्चेतन्यं भ्रमयति च संमिलयति च ॥ ३५ ॥

सीता—स्थिरप्रसादा तुम्हे इदो दामि किं भवरम् । स्थिरप्रसादा नू-
यलित इदानीं किमपरम् ।

रामः—म्लानस्य जीवकुसुमस्य विकासनानि
सन्तर्पणानि सकलेन्द्रियमोहनानि ।

एतानि ते सुवचनानि सरोरुहाक्षि

कर्णानृतानि मनसश्च रसायनानि ॥ ३६ ॥

सीता—विशंबद एहि । मंविसेह । (इति शयनाय समन्ततो निष्प-
यति) विशंबद एहि । सबिशाब ।

रामः—अयि किमन्वेष्टव्यम् ।

कण्ठं बाहुमर्पयेद् तथैत्यर्थः ॥ अथ तमेव बाहुस्यं विच्छित्तिविशेषं हृदि-
यति ॥ विनिश्चेतुं शक्य इति ॥ ३५ ॥ विग्रहधामी निधय इति व्युत्प-
त्तिबलाद्विनिधयशब्देन निधयभिप्रायानं विद्वयते । तथा च विनिश्चेतुं
शक्तुं न शक्य इत्यर्थः । प्रथमचरणस्य मोक्ष इति भावः । अथ एव
मुल्लङ्घ्य वल्लु मोक्ष इति भावः । प्रमोहः मूढातिशयः । विसर्पः
स्प्यामि । मदो मगता । 'वालोन्मत्तपिशाचवद्' इति स्मृतेः । अनेन द्वि-
तीयचरणस्य ज्ञानाभाव इति भावः । परि पीत । मूढः स्वस्वकार्यमनुव-
हन्दिन्द्रियगणो यस्मिन् । चेतनस्य भावः चैतन्यं जन्म । इदं कर्म भ्रमम् ।
'शान्तिं तु चेतनो जग्मी' इत्यमरः । भ्रमशान्तिं समोहशाली च करोतीत्यर्थः ।
भ्रमः भ्रामिः । 'शानन्दभ्रमयोस्समोहः' इति नाममाला । उत्तारणे
विकारो शानामामात्मक इति भावः । एवमालोभ्य अनिर्बन्धीयं पारद-
श्यमनुभवातीति पश्यत्य पर्यवमप्रोऽर्थः । अयमेव कवेर्भावः । एवमादिष्व-
शब्देषु पद्येषु स्वागनपराश्रुत्या दुर्विदग्धाः परस्परं शिखा विव्रतः कन्दहा-
यन्ते । दिव्यमितोत्तावनसूयमिश्रेण प्रमाणम् । इति दिक् ॥ ३५ ॥ अत्रो-
च्यते वदतीति पूजाभिप्रायेणाह—यी(स्थि ?)रेति । स्थिरप्रसादा नूयमिति किम-
प्राथम्यम् । अत्र चाट्टणी । 'तुल्यधैर्यसौन्दर्यपर्वन्तेषु र.' इत्यनेन 'अधेर' इति

१ 'मनुनीत्यति' इति व. २ 'स्थिरप्रसादा नूयन्नेदानीनाश्रयम्' न. ३ 'तानि
सुवचनानि सरोरुहाक्षाः' च. ४ 'सरम्' (शदिने) इति व-ध. ५ 'अति
सन्देष्टव्यम्' न.

आ विद्याहसमयाद्देहे घने शैशवे तदनु यौवने पुनः ।

स्वापहेतुरनुपाधितोऽन्यथा रामबाहुरुपधानमेव ते ॥ ३७ ॥

सीता—(निद्रा नाटयन्ती ।) अस्मि पदम् । अञ्जुत अस्मि पदम् ।

(इति स्वयिति ।) अन्त्येतदायं पुन अन्त्येतत् ।

रामः—कथं प्रियवचना मे वक्षसि प्रसुप्तैव । (निर्वर्ण्य)

इयं गेहे लक्ष्मीरियममृतवर्तिनं यनयो-

रसावस्थाः स्फुरां पृथुपि बहुलश्चन्द्रनक्षत्रः ॥ ३८ ॥

अयं बाहुः कण्ठे शिशिरमसृणो मौक्तिकसरः

किमस्या न प्रेयो यदि परमसहस्तु विरहः ॥ ३८ ॥

प्रतिदय । प्रतीहारी—देव उषहिहो । देव उपस्थितः ।

रामः—अपि कः ।

प्रतीहारी—आसन्नपरिभारभो देवस्त दुर्मुहो । आसन्नपरिचारको देवस्त दुर्मुह ।

रामः—(सगतम्) शुद्धान्तचारी दुर्मुहः । स मया पौरजानपदैश्च प-
सर्पं ग्रहितः । (प्रकाशम्) भागच्छतु ।

(प्रतीहारी निष्क्रान्ता ।)

प्रतिदय । दुर्मुखः—(सगतम्) हा कथं दार्णिं देवि अन्तरेण इन्दिसं
अचिन्तनिज ज्वाववाद् देवस्तस कहहस्तं । अहवा निभोभो वस्तु मे पुरिसो

वस्तुये 'लक्षरिअ' इति प्रमाद ॥ म्लानस्य जीयकुसुमस्येति ॥ ३६ ॥

जीयः बाहुधारणम् । त्रिकासनानि विकासकराणि । इति यथोचितमूलम् ।

पयोऽन्मिन् ममेत्यद्याहार ॥ ३६ ॥ प्रियंवद एहि सविशव । अपिः सभा-

वतायाम् ॥ आ विद्याहसमयादेति ॥ ३७ ॥ घने दण्डकावने । अस्यान्त-

तोऽन्य ॥ ३७ ॥ आर्यपुत्र एतदस्ति । निर्वर्ण्यं दृष्ट्वा ॥ इयं गेहे ल-

क्ष्मीरिति ॥ ३८ ॥ अमृतस्या अञ्जनवर्तिरिति भावः । असृणः श्लिष ।

अस्याः किं न प्रेयः सर्वं प्रेय इत्यर्थः । तु किन्तु । विरहो यदि विरह-

वेत् परं अत्यन्तम् । असह्यः ॥ ३८ ॥ देव उपस्थितः । विरह इति च

पूर्वेणान्वयः । आसन्नपरिचारको देवस्त दुर्मुहः । शुद्धान्तं अन्तःपुरम् ।

अपसर्पः चरमन् ॥ हा कथमिदानीं सीतादेवीमन्तरेणेदमचिन्तनीयं ज-

नापवाद देवाय कथमिष्यामि । अथवा निबोध राह मे मन्दभावस्यैवः ।

हा आर्यपुत्र ववाप्ति । सौजन्यं चिन्तनेति यावत् ॥ सौजन्यं वर्णयति ॥

नन्दमाभस्य । हा कथमेदानीं देवीमन्तरेण ईदृशमचिन्तनीयं जनापवादं देवाय कथयिष्यामि । अथवा नियोग-सत्वीक्षो ने मन्दमाम्बस्य ।

सीता—(उत्सृज्यते) ॥ अत्र उच्यते सोम्य कहिं स्ति । हा आर्यपुत्र सोम्य कुत्रासि ।

रामः—अये सैवेय' रणरणकदायिनी चित्रदर्शनाद्विरहभावना देव्या. स्वमोद्वेगं करोति । (सखेदमहमसाः परामृश्यन् ।)

अद्वैतं सुखदुःखयोरनुगतं सर्वास्ववस्थानु य-
द्विधामो हृदयस्य यत्र जरसा यस्मिन्नहारायौ रसः ।

कालेनावरणात्ययात्परिणते यस्मिन्नेहसारे स्थितं

भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत्प्राप्यते ॥ ३९ ॥

दुर्मुखः—(उपसृत्य ।) जेहु देवो । जयतु देव ।

रामः—मूहि यदुपलब्धम् ।

अद्वैतं सुखदुःखयोरिति ॥ ३९ ॥ यत् सुमानुषं सौजन्यम् । सुख-
दुःखयोरपिपये । अद्वैतं द्विविम्बरहिताम् । एकनिष्ठत्वं । यच्छब्दश्चदुष्टं
सुमानुषपरामर्शति बोधम् । अवस्थासु बालाकौमार्यावननरासु यत् ।
अनुगतं अनुसारि । विधामः विधान्ति । यस्मिन् सति । जरसा ब-
धीति शेष । जरयाऽपि । रसः प्रीति । शृङ्गारादेर्वा । अहारायः अपरि-
हारे । आवरणात्ययात् सङ्केतापगमात् । सारे स्थिराद्ये । यत् स्थितं
तस्य सुमानुषत्वेति भावप्रधानो निर्देश । सौजन्यमेत्यर्थः । कृते इति शेषः ।
अत एव, 'सुमगमपराङ्' इत्यस्माद्व्याख्यातश्चाकुन्तले । 'मनिर्न प्रमार्ति'
इत्यस्माद्व्याख्यातविद्वत्सालभञ्जिकायां च । बोधनो मानुषो जनः येन
सौजन्येन । तत् सुमानुषं इति वार्यः । 'मानुषो जनवार्थयोः' इति नामनि-
धानम् । कथमपि प्रमाद्येन । तत् प्रतिद्वम् । एकं सुखम् । भद्रं क-
ल्याणम् । प्राप्यते हि प्रसिद्धं ॥ तथा च मदनुपपाया देव्या. सौजन्याय
मङ्गलमाशास्त्रम् । मया तु दुर्मुखः पौरजानपदेषु विद्युष्टः द्विनागत्वं वक्ष्यति
वेति भावः । 'विधामं भवतां' इति, 'विधानशासिनं' इति च कालिदास-
मुरारिप्रयोगवदनुष्य कवेः विधान इति प्रयोगः प्रानादिक इति प्रानागिकाः ।
'प्रतिषेधोचयोरद्वयं' इति संसारावर्तः ॥ ३९ ॥ जयतु देवः । उप-
लब्धं प्राप्तम् । अनुभूतं वा । उपस्तुवन्ति देवं पौरजावपदाः । यथा
विस्मृता वयं महाराजं दसरथं रामदेवेनेति ॥ जानपदान्, देववासिनः ।

दुर्मुखः—उक्त्वुवन्ति देवं पौरजानपदा त्रिमुखाविदा अग्ने महो-
रात्रं दशरहं रामभद्रेणेति । उपस्तुवन्ति देव पौरजानपदा त्रिसारिता वयं
महाराजं दशरथं रामभद्रेणेति ।

रामः—अथंवाद् एषः । दोषं नु मे कञ्चित्कथय येन स प्रनिविधीयते ।

दुर्मुखः—(साधम् ।) मुनादु देवो । (वयं ।) एषं विभ । शृणोतु
देव । एवमिव ।

रामः—अहह तीर्थसंवेगो वाग्ध्नः । (इति मूर्छति)

दुर्मुखः—आश्रितस्तु देवो । आश्रितस्तु देव ।

रामः—(आश्रितः ।) हा हा धिक्परगृहवासदूषणं य-
त्तदेहाः प्रशमितमद्भुतरूपायैः ।

एतत्तत्पुनरपि देधदुर्यपाका

दालकं विषमिव सत्यतः प्रसृतम् ॥ ४० ॥

तस्मिन्नेव मन्दभाग्य करोमि । (विमृश्य शब्दगम्) अथवा विम-
न्यत् ।

सतां केनापि कार्येण लोकस्याराधनं व्रतम् ।

यत्पूर्वितं हि तातेन मां च प्राणांश्च मुञ्चता ॥ ४१ ॥

संप्रत्येव च भगवता वसिष्ठेन सन्दिष्टम् । अपि च ।

यत्सावित्रेर्दापितं भूमिपालं-

लोकश्रेष्ठैः साधु शुभं चरितम् ।

मत्सम्बन्धात्कश्मला किञ्चवन्ती

स्याद्येदस्मिन्हन्त धिक्प्रागधन्यम् ॥ ४२ ॥

अथंवाद्ः स्त्रोत्रपद्धति । त्रिविधमिति च पाठः । येन कारणेन ।

शृणोतु देव, एवमिव । निष्णय इति च पाठः । आश्रितस्तु देव । 'हा हेति

खेदातिशये' इति रत्नमाला ॥ हा हा धिक् परेति ॥ ४४ ॥ तदेतत्

आलोकं रोगिश्रमम्बन्धि । 'अलंस्तु शरीरगत' इत्यमरः । प्रसृतं व्याप्तम्

॥ ४० ॥ सतां केनापीति ॥ ४१ ॥ तातेन दशरथेन ॥ सन्दिष्टमिति—'प्रजा-

नामनुरागेन सा' इत्यश्वकणे पूर्वोक्तमिति भावः ॥ ४१ ॥ यत्सावित्रेरेति

॥ ४२ ॥ तस्य चरितम् । सम्बन्धादेतोः । कश्मला तुच्छा । अस्मान्

सवितृभूषणानुद्दिश्येत्यर्थः ॥ ननु अहमेव पापी न खलु सावित्रा सर्वऽपि

१ 'महाराजदशरहम्' व-घ-क २ 'तीर्थोऽयं' न. ३ 'प्रसक्तम्' न. ४
'किमपि' न. ५ 'परम्'. व. ६ 'तत्प्रतीकम्' न, 'यत्पूजित' व. ७ 'चित्रम्' न.

हा देवि देवयजनसम्मवे हा स्वजन्मानुग्रहपवित्रितवसुन्धरे हा निमि-
जैनकनन्दिनि हा पावकवमिष्टारन्ध्रतीप्रशस्तशोकशालिनि हा राममयजी-
विते हा महारण्यवासप्रियसखि हा तातप्रिये हा स्तोकवादिनि कथमेवंवि-
धापासवायमीदृशः परिणामः ।

त्वया जगन्ति पुण्यानि त्वय्यपुण्या जनोक्तयः ।

नाथयन्तस्त्वया लोकास्त्वमनाथा त्रिपत्यसे ॥ ४३ ॥

(दुसुंखं प्रति ।) दुसुंखं बूहि इदमगम् । एष ते नूतनो राजा रामः
समाज्ञापयति । (वों ।) शुबमेगम् ।

दुसुंखः—हा कहं दाणं भमिपरिसुद्धाए गम्भट्टिदैपवित्तसंताणाए दे-
इए बुज्जावभणादो एंअं भणजं भञ्जवमिदं देणुण । हा कयमिदानीमपि-
रिणुद्धाए गमंथितपवित्रयन्तानां देव्यं दुर्जनवचनादेवमनार्यमध्यवसितं
देवेन ।

रामः—शान्तम् । कथं दुर्जना. पोरज्ञानपदाः ।

इक्ष्वाकुवंशोऽभिमर्तः प्रजानां
जातं च दैवाद्बचनीयधीजम् ।
यद्याद्भुतं कर्म त्रिगुप्तिकाले
प्रत्येति कस्तर्थादि दूरवृत्तम् ॥ ४४ ॥

उहण्ड ।

दुसुंखः—हा देह । हा देवि । (इति निष्क्रान्तः ।)

रामः—हा फट्ठम् । भलिनीमत्तकमां मृशंसोऽस्मि संवृत्तः ।

दृष्ट्या इत्याह—घिह्णामिति ॥ ४२ ॥ 'नमो नम चद्वरपावंतीभ्या' इत्या-
दिपदं घसिष्टारन्ध्रतीति प्रयोगः सन्तन्य । स्तोकवादिनि नितभापिनि ॥
रमया जगन्ति पुण्यानीति ॥ ४३ ॥ अनाथा निराधारा । 'आधा-
रप्रिययोर्नाथ' इति रमसः ॥ नूतनः निर्दय इति कावत् ॥ ४३ ॥
हा कथमग्निरिणुद्धाए गमंथितपवित्रयन्तानां देव्यं दुर्जनवचनादिदम-
ध्यवसितं देवेन । अध्ववसितं निधितम् ॥ इक्ष्वाकुवंश इति ॥ ४४ ॥
वचनीयं दूषणम् । प्रत्येति निधमिति । तत् अपिष्टवं धीतार्पणमि-

१ 'मुनिवनत' न. २ 'प्रियस्तोकवादिनि' व-ध. ३ पवित्ररुडउत्तराणाए'
क-ध-व. ४ 'इदं वचनेद' न. ५ 'शान्तं पापं शान्तं पदम् । दुर्जना नाम' न
६ 'वशोऽभवत्' व. ७ 'वसुधैव कुटुम्बकम्' क-ध-व.

शैशवात्प्रभृति पोषिता प्रिये^१

सोहृदादपृथगाथयांमिमाम् ।

छद्मना परिददामि मृत्यवे

सौनिको गृहशकुन्तिकाभिघ ॥ ४५ ॥

तत्त्रिमस्पर्शनीय पातकी देवीं दूषयामि । (इति सीताया शिर सैर-
मुत्तमस्य बाहुमाकपन् ।)

अपूर्वकर्मचण्डालमयि मुग्धे विमुञ्च माम् ।

श्रितासि चन्दनम्रान्त्या दुर्विपाक विषद्रुमम् ॥ ४६ ॥

(उवाच ।) हस्त विपर्यस्त सप्रति जीवलोक । अंघावसित जीवित-
प्रयोजन रामस्य । शून्यमनुना जीर्णाण्य जगद् । भस्तर ससार । कष्ट
प्राप शरीरम् । भस्तरणोऽस्मि किं करोमि का गति । अथवा हा अम्ह

दुःखसवेदनायेव रामे चैनन्यमाहितैम् ।

ममोपधातिमि प्राणैर्घञ्जकीलायित हृदि ॥ ४७ ॥

अटन्धति हा भगवन्तौ वसिष्ठविश्वामित्रौ हा भगवम्पावक हा देवि भूत
धात्रि हा तात जनक हा तात हा मातै हा प्रियसख मुमीध हा सौम्य
हनुमन् हा परमोपकारिन् लङ्काधिपते विभीषण हा सखि त्रिनटे परिमु-
विता स्य परिभूता स्य रामहनकेन । अथवा को नाम तेषामहमिदानी
माह्वाने ।

स्य । दूरवृत्त लङ्काद्वीपवृत्तम् । यदि सभावनायाम् ॥ ४४ ॥ शैश-
वादिति ॥ ४५ ॥ प्रियै इष्टवस्तुभिः । छद्मना कृतवेन । मृत्यवे परि-
घागहपायेति सीतापक्षे । सौनिक मृगपक्षिहिंसाशील ॥ ४५ ॥ अस्पर्श-
नीय नीच । दूषयामि अत्रस्पर्शेनेति भावः ॥ अपूर्वकर्मैति ॥ ४६ ॥
अपूर्व कैरप्येव न कृतमित्यर्थः ॥ ४६ ॥ विपाक परिणाम ॥ विपर्यस्त
व्यत्यस्तः । अवसितं अवसान प्राप्त शून्यं वस्तुरहितम् । जीर्णं शुष्कम् ।
अरण्यं वनम् ॥ दुःखसवेदनायेति ॥ ४७ ॥ वस्मिन् सवेदनं ज्ञानम् ।
चेतन्यं मनः । उपधातिमि प्रहारिभिः कीलवन् शङ्खवद् आचरितम् ।
प्रणम्यानाच्छङ्खो हृदि निखाता इत्यर्थः । तत एवाद्यापि मयि चैनन्य
वर्तते इति भावः ॥ ४७ ॥ भूतधात्रि वस्तुधे । तात दशरथ । जनक वैदेह ।

१ 'प्रियाम्' घ-ज-क २ 'पृथगाथया प्रियाम्' घ 'पृथगाथयामिमाम्' व
३ 'सौनिके' न ४ 'पयवसितमय क, 'पयवसित जीवित' घ-घ ५ 'जाग-
तम्' न ६ 'सिरै' व घ ७ 'मातर' व-घ-क ८ 'कथ' व-घ

ते हि मन्ये महात्मानः कृतघ्नेन दुरात्मना ।
मया गृहीतनामानः स्पृश्यन्त इव पाप्मना ॥ ४८ ॥

योग्यम्

विराम्भादुरसि निपत्य लब्धेनिद्रा-
मुन्मुच्य प्रियगृहिणीं गृहस्य शोभाम् ।
आतङ्कस्फुरितकठोरगर्भगुर्वी
ऋज्याद्भ्यो बलिमिव निर्घृणः क्षिपामि ॥ ४९ ॥

(सीताया पादौ शिरसि कृत्वा) देवि देवि अयं पश्चिमले रामशिरसा
पादपङ्कजस्पर्शः । (रोदिति ।)

(नेपथ्ये) अग्रहण्यमग्रहण्यम् ।

रामः—शायतो भो. किमेतत् ।

(पुनर्नेपथ्ये) ऋषीणामुग्रतपसां यमुनातीरवासिनाम् ।
लघणत्रासितः स्तोमः शरैर्यं त्वामुपस्थितः ॥ ५० ॥

रामः—अयः कथमद्यापि राक्षसत्रासः । तद्यावदस्य दुरात्मनो माधुरस्य
कुम्भीनसीपुत्रसोन्मूलनाय शत्रुघ्नं प्रेषयामि । (कनिचित्पदानि गत्वा पुन-
र्निद्रत्) हा देवि कथमेवंगता भविष्यसि । भगवति वसुध्वरे सुखाध्या
दुहितरमयेक्षस्य जानकीम् ।

जनकानां रघूणां च यत्कृत्स्नं गोत्रमङ्गलम् ।
यां दैवयजने पुण्ये पुण्यशीलामजीजनः ॥ ५१ ॥

मातः कौसल्ये । अशोकवने पूर्वं दुरा (भ ?) स्वप्रकथनात्रिजटास्तरणमिति
बोध्यम् । परि परित्यज्यत्यं । 'एतको नीचः' इति जयः ॥ ते हि मन्ये
इति ॥ ४८ ॥ पाप्मना दुरितेन ॥ ४८ ॥ विराम्भादुरसीति ॥ ४९ ॥
विराम्भः विधासः । प्रिया चासी गृहिणी ताम् । आतङ्केन आवा-
सेन । स्फुरितः बलित, कठोरः पूर्णः गर्भः तेन गुर्वी अट्टधुम् । 'आवा-
राभीलोरातङ्क' इति शाश्वतः । ऋज्याद्भ्यः राक्षसेभ्यः । आसिपे पतं
इत्यर्थः ॥ ४९ ॥ रोदित्वादिक्मस्त्रीलं नाटकाप्रयोज्यमपि 'सर्वं च भक्ष्यं
कुलं' इत्यादिवदुपेक्षणायम् । 'अग्रहण्यमनवध्योर्का' इत्यमरः । लघणः राक्षस-
भेदः । मधुराया नगर्यां निवासी तत्सम्बन्धी वा माधुरः ॥ जनकानां रघू-
णामिति ॥ ५१ ॥ जनकाः जनकवंश्या रघवः रघुवंश्या राजानः । गो-

(इति रुद्रनिष्क्रान्तः ।)

सीता—हा सोम अजउत्त कहिं सि । (सहस्रोत्थाय ।) हद्दी हद्दी दु
स्तिविणेण दिप्पलद्धा भेह अजउत्तमुण्णे विअ अत्ताण पेवत्तामि । (विलोक्य ।)
हद्दी हद्दी एभाइणिं म पमुत्त उज्झिअ गदो अजउत्तो । किं दाणों एद ।
होदु । से कुप्पिरस जइ त पेववन्ती अत्तणो पहग्गिस्स । को एत्थ परि
अणो । हा सौम्य आर्यपुत्र इत्तामि । हा धिक् हा धिक् दु म्वप्पेन विप्रत्तण्णाए
मार्यपुत्रश्चन्यमिव आत्मान प्रेक्षे । हा धिक् हा धिक् एकाकिनीं मा प्रमुत्तामु
ज्जित्वा गत आर्यपुत्र । किमिदानीमेतद् । भवतु तस्मै कोपिष्यामि यदि स
प्रेक्षमाणोऽस्मिन् प्रभविष्यामि । कोऽत्र परिजनः ।

(प्रविश्य ।) दुर्मुल्ल—देव कुमारलक्ष्मणो विष्णवेति सज्जो रहो । आर
इदु देहिं त्ति । देवि कुमारलक्ष्मणो विज्ञापयति सज्जो रथः । आरोहतु देवीति ।

सीता—इधं आरहामि । (उत्थाय परिक्रम्य) फुरइ मे गर्भभारो
सणिअ गच्छह । इयमारोहामि । स्फुरति मे गर्भभारः । शनैर्गच्छाम ।

दुर्मुल्ल—इदो इदो देवी । इत इतो देवी ।

सीता—जमो तपोषणाण जमो रहुउलदेवदाण जमो अजउत्तचरणक-

अस्य वक्ष्यते । मङ्गलानुगुण्येन यदिति नपुंसकनिर्देशः । अत एव शंस्य हि
वत्सा प्रवृत्तिर्नलस्य' इति भर्तृमीडः । अजीवन इति अर्थात् त्वमिति छिद्रम् ।
अत्र यदिति यामिति च यच्छब्दद्वयमुत्तरवाक्योक्तमिति पूर्ववाक्ये सच्छब्दा
नियमः । अत एव, 'आभाति यत्कृति' इति अस्मद्व्याख्यातभोजवचस्यो
॥ ५१ ॥ हा आर्यपुत्र शून्यमिवात्मानं पदयामि । अप्पाणमित्यत्र 'आरमनि
प' इति परवम् । हा धिक् हा धिक् एकाकिनीं प्रमुत्तां मा समुज्जित्य गत
आर्यपुत्रः । भवतु तस्मै कुप्यामि यदि ॥ पश्यन्ती आत्मानं प्रभविष्यामि ।
कोऽत्र परिजनः । कुप्पाभीत्यत्र कुप्पिस्स इति पाठे कोपिष्यामीत्यर्थः । कुपिता
भविष्यामीति यावत् ॥ देवि कुमारलक्ष्मणो विज्ञापयति । सज्जो रथः । आरो
इतु देवी, इति । इयमारोहामि स्फुरति मे गर्भभारः । शनैः शनैर्गच्छाम ।
इत्थं पुरुषसमक्षं निस्सङ्कोचतया कथनं कवेरचातुर्यम् । अस्माकं तु निमाति—
स्वगत—फुरइ मे गर्भभारो । प्रराशम्—सणिअ गच्छामो । इति पाठकम
कल्पनीयस्तावदत्र विशेषज्ञा प्रमाणमिति ॥ इत इतो देवी । नमो रघुउलदेव
ताभ्य इति दिक् ॥ इति महाराजपदमहनीयतुक्काजिराजशृङ्गामात्येन भार्ग-
वउल्लाकपारचन्द्रचौण्डोवाव्यजिर्वात्रेण कौण्डिन्यगोनपारावारनिस्तुलकौस्तुभति-

मलाणं नमो सभलगुरुजगणं । नमस्तपोधनेभ्यो नमो रघुकुलदेवनान्यो नमो
क्षत्रपुत्रवरणक्रमलेभ्यो नमः सवल्लगुरुजनेभ्यः ।

(इति निष्क्रान्ताः सर्वे ।)

इति महाकविभीमवभूतिविरचिते उत्तररामचरिते
शिवदर्शनो नाम प्रथमोऽङ्कः ।

स्माजिनाल्लजिर्दाहिश्रेण काशीमहादेवतनूजेन श्याकम्भरीपरमहन्सचिदम्बरकान्ता-
नुजेन नवरसभुवातिसायिचतुरचतुरधिकपष्टिप्रबन्धिदशभाषामन्त्रकाम्याष्टपदी-
पदपद्यवर्णविलसद्गन्धूनाक्षरमात्रिकार्यन्तवनकवनधौरन्धरीपारीणेन गीतगाथास-
हस्रवस्तुष्टयदिभ्यदेवीताट्टुलिपिकारपकेन दुर्जनानिलिन्धेन सुध्वलाभिनन्द्येन तु-
न्दरीकमलजालिना वश्यवचःसर्वदमरस्वतीनामत्रयमण्डितेन रामनवनीनिमी-
थजागरण एवाररघुपरिपूषिते उत्तररामचरितसर्गादनाद्यटिप्पणे प्रथमोऽङ्कः
समाप्तः ॥

॥ इति धनदयामण्डितविरचिते व्याख्याने प्रथमोऽङ्कस्मत्पूर्वः शुभनस्तु ॥

॥ द्वितीयोऽङ्कः ॥

नेपथ्ये । स्वागतं तपोधनाया ।

(ततः प्रविशत्यध्वगवेपा तापसां ।)

तापसी—अये वनदेवतेय फलकुसुमगर्भेण पल्लवार्घ्येण दूरान्मामु-
पतिष्ठते । १

प्रविश्य । वनदेवता—(अर्घ्यं विकीर्य ।)

यथेच्छं भोग्यं यो यनमिदमयं मे सुदिवस

सतां सद्भिः सङ्गः कथमपि हि पुण्येन भवति ।

तदच्छाया तोयं यदपि तपसो योग्यमशनं

फलं वा मूलं वा तदपि न पराधीनमिह य ॥ १ ॥

तापसी—विनम्रोच्यते । २

प्रियप्राया वृत्तिरियमभुतो वाचि नियमः ३

प्रहृत्वा फल्याणी मतिरनवगीत परिचयः । ४

अथ द्वितीयोऽङ्कः ॥ अथ भूत भवद्वयिष्यदिनिवृत्तकयोपक्षेपेण द्वितीयाह्वार्धं
कोटीपरिष्वन् कवि द्रुदविष्कम्भ प्रक्रममाण, 'नासूचितस्य पात्रस्य प्रवेगो
निर्गमोऽपि च' इति लक्षणादुपयुक्तपात्रप्रयुक्तवेद्य परम्परसम्बन्धेन सूचयति—
नेपथ्ये इति ॥ स्वागतमिति—वासन्तीनाम्ना वनदेवतया कृतं प्रश्न इत्यु-
क्तम् । वासन्ती त्वमिति कविनाऽप्ये बह्यते । तपोधनेति तापमीति च एक-
मेव पात्रम् । 'तापमस्तु तपोधन' इति विक्रमार्कः । फलकुसुमानि गर्भे
मध्यभागे यस्य । सीताराम इतिवत् पल्लवयुक्तमर्घ्यं पल्लवार्घ्यम् तेनेत्यर्थः ॥
'फलपल्लवपुष्पाद्य तापसेऽर्घ्यमाहरेत्' इति स्मरणात् । 'निषर्घ्यमर्घार्थं
इत्यमरः ॥ यथेच्छाभोग्यमिति ॥ १ ॥ यथेच्छ आसमन्ताद् भोक्तुं योग्यं
यथेच्छाभोग्यम् । व. इति पूजाया बहुत्वम् । सतां सद्भिरिति—सत्यश्च
सन्तश्च सन्तः तेषां सताम् । तैः सद्भिः साधुभिरित्यर्थः । प्रकृते सत्या मम
सत्या त्वया सङ्गः सहवास इत्युक्तम् ॥ 'जात्वथे स्यात्कथमपि' इति नाम्ना
माला । न पराधीनमिति स्वाधीनमित्यर्थः । अपिरेकोऽधिक वधाधिक इति
केचित् ॥ १ ॥ अत्र सत्सद्गता । प्रियप्राया वृत्तिरिति ॥ २ ॥ प्रियस्य
इष्टवस्तुन प्रायः आधिक्यं यस्या सा । 'प्रियमिष्ट' इति 'प्रायो भूति' इति घे-

१ 'फलकुसुमपल्लवार्घ्येण माम्' व-ध-क. २ 'विकीर्य' इति न. ३ 'यथे-
च्छाभोग्यम्' व. ४ 'विनमस्यते' व.

पुरो वा पश्चाद्वा तदिदमनिपर्यासितरसं
रहस्यं साधूनामनुपधि विशुद्धं विजयते ॥ २ ॥
(वयविचर ।)

वनदेवता—कां पुनरत्रमवनांमवगच्छामि ।

तापसी—आत्रेयस्ति ।

वनदेवता—आर्ये आत्रेयि कुतः पुनरिहागम्यते । किमयोजनो वा इ-
ष्टकारण्यप्रवेशः ।

आत्रेयी—अस्मिन्नगस्त्यप्रमुखा. प्रदेशे

भूयांस उद्गीयविदो वसन्ति ।

तेभ्योऽधिगन्तुं निगमान्तविद्यां

वाल्मीकिपार्श्वादिह पर्यटामि ॥ ३ ॥

जयन्त्यमरो । 'मर्यादाचरणे रति' इति नामनिधानम् । नियमः व्रतम् ।
प्रकृत्या स्वभावेन । अनवर्गीतः अनित्य । अनिपर्यासितः असंज्ञात-
विपर्यय । रसः प्रीति भविनिदेशो वा चलिन् । अनुपधि अकैतवम् ।
निशेषेण शुद्धम् । तदिद रहस्यम् । 'विपर्यासो वैपरीत्ये' इति, 'प्रीताव
भिन्नेवेशे च रम' इति, 'रहस्योपागु चान्तिने रहस्य तद्वये त्रिषु' इति च केश-
वमेदिम्यमराः ॥ २ ॥ आत्रेयी अत्रे शिष्या योनोज्ञवा वा । न नामि
विप्रतिपत्ति । पुनः पावनालहारे । किं प्रयोजनं चलिन् प्रवेशे न किम्
योजनः ॥ अस्मिन्नगस्त्य इति ॥ ३ ॥ भूयांस उद्गीयेति सन्धिर्द्धिद
उचिदार्थवदनुप्राहम् । अत एव 'आये जमे इत्यपि' इत्यलयाख्यातभार-
चम्पौ । उद्गीयो नाम सात्रो द्वितीया भक्ति । तद्विद इत्यर्थः । 'नोमि
लेतदक्षर उद्गीपनुमसीत' इति छान्दोग्ये । अधिगन्तुं प्राप्तुम् । निग-
मान्तः पैदान्त । पर्यटामि चचरामि ॥ यदा वसामिति च पाठः । पु-
राणं पुरातनं च तद् ब्रह्मेति पुराणेषु ब्रह्म वा तद्वर्तते कश्चिदाह तत्र
भवत्कालेऽनुप्राहके सति चान्तिनिमित्तं पुरा-ब्रह्मवादीति कम्पनस्त्वानौ-
चितान् । तच्चानुप्राहकत्वं रानाम कृतघनुर्यप्रसादस्य 'वतो युद्धपरिश्रान्तं'
इत्यादिनोपदिष्टवतो भावतोऽगस्त्यस्याधमवर्णने हृदयवत्तत्वेरुपात्तपदाब्जस्य
शिवस्य स्थानं विना विष्णो स्थानं इति विष्णुविरिध्यानानां व्यवस्थापितत्वेन
रानाजने सुप्रसिद्धम् । प्रकृते कथाप्रपञ्चाय कविना वल्मीकिप्रस्ताव कृत इति

१ 'प्रचारः' क-व, 'रण्योऽवनप्रचारः' न, 'किं प्रयोजनं वा दण्डका-
र-प्रवेशस्य' घ.

चनदेवता—यदा तावदन्धेऽपि मुनयस्तमेव हि पुराणमहावादिनं प्रा-
चेतसमृषिं ब्रह्मपारायणावोपासते तत्क्रोड्यमार्याया दीर्घप्रवासप्रयासः ।

आश्रेयी—तत्र महानध्ययनप्रत्यूह इत्येष दीर्घप्रवासोऽङ्गीकृतः ।

चनदेवता—कीदृशः ।

आश्रेयी—तस्य भगवतः केनापि देवताविशेषेण सर्वप्रकाराद्भुतं म-
न्यत्यागमाश्रये वयसि वर्तमानं दारकद्वयमुपनीवम् । तत्तल्ल न केवल-
मुपीणामपि तु वराचराणां भूतानामान्तराणि तत्रान्युपजेहयति ।

चनदेवता—अपि तयोर्नामसंविज्ञानमस्ति ।

आश्रेयी—तथैव विल देवतया तयोः कुशलवाविति नाम्नां प्रभा-
वश्चास्ति ।

चनदेवता—कीदृश प्रभावः ।

आश्रेयी—तयोः विल सरहस्यानि शुभकास्त्राववाजन्मसिद्धानीति ।

चनदेवता—भद्रो नु भोक्षिप्रमेतन् ।

आश्रेयी—तौ च भगवता बाल्मीकिना धात्रोऽर्जुनतः परिगृह्य पोषितौ

बोध्यम् । प्राचेतस्वं वारमीकिम् । उपासमे उपासना इत्यन्ति । तदिह
ततस्तदा इति च पाठेऽपि तस्मादित्येवार्थः । यमेति ध्वनिः । प्रत्यूहः विप्रः ।
दीर्घप्रयास इति ध्वनिः । तत्रभगवतः वारमीकेः । देवताविशेषेण ।
गन्तव्यार्थः । इदं च तृतीयाद्विधकर्म स्पर्धीमविष्यति । 'प्रकारो लक्षणेऽपि च'
इति यादवः । स्तनयोः त्यागमात्रं यस्मिन् वयसि । 'वारस्म्यं मात्रेऽन-
धारणे' इत्यमरः । मात्रक इति स्वार्थे क । अत एव 'उपवागादिपुण्यकः' इति
चतुर्वर्गः । 'समोर्ध्व' इति च अमरसिंहेनोक्तम् । दारको पुत्री । उप-
नीतं समीपे धानीतमिति यावत् । समीपे तत्रभवत इति पूर्वेणान्वयः । अपि
तु विन्तु इत्यर्थः । भूतानां प्राणिनाम् । आन्तराणि बालेतानि । नरवानि
करणानि अत्रानि वा । तथा च जन्तु करणानि अन्तराणि वेत्यर्थः ॥ 'तत्र
तु करणादयो' इति संसारावर्तः । जेहयुक्तानि करोति जेहयति । 'चिहे
सहानं' इति नामनिधानम् । 'रहस्यं तु मन्त्रे च' इति केदारः । यति मृशम् ।
चित्रं आधर्यम् ॥ 'अत्यतीवातीवतराभ' इति त्रिरूपः । हिसन्दो वाक्यालद्वारे ।
भो इति स्वमन प्रति संबोधनम् । 'संबोधने तु हे हे भो.' इति रत्नमाला ।

१ 'केवल तस्य अपि तु विरक्षामप्यन्त करणानि तत्त्वानि' न. २ 'कर्मक
पुत्र' व. 'कर्म वस्तुत' घ-क.

रक्षितौ च । निरुत्तुचौलकर्मणोश्च तयोस्त्रयीवर्जमितरास्तिस्रो विद्याः साव-
धानेन परिनिष्ठापिताः । समनन्तरं च गर्भैकादशे वर्षे क्षात्रेण कल्पेनोपनीय-
सुरक्षा त्रयीविद्यामभ्यापितौ । न ह्येताभ्यामनिमदीसप्रशामेधाभ्यामसदादेः
महाध्ययनयोगोऽस्ति । यतः ।

वितरति गुरुः प्राप्ते विद्यां यथैव तथा जडे .

न तु खलु तयोर्ज्ञाने शक्तिं करोत्यपहन्ति वा ।

भवति च तयोर्भूयान्भेदः फलं प्रति तद्यथा

प्रभवति शुचिर्यिम्यग्राहे मणिर्न मृदादयः ॥ ४ ॥

घनदेवता—अयमसावध्ययनप्रसूहः ।

आग्नेयी—अपरः ।

घनदेवता—अथापरः क ।

आग्नेयी—अथ स प्रत्यपिरेकदा माध्यन्दिनसवनाय नदीं तमसामनु-
प्रपद्यते । तत्र युग्मचारिणोः कौश्लयोरेकं स्पाधेन विष्यमानं ददर्श । आक-
स्मिकप्रत्ययभासां च देवीं याचमव्यतिर्हीर्णानानुद्भूतेन छन्दसा परिणताम-
नुवैरमय ।

घात्रीकर्मतः उपमातृहत्यादेतो । अन्नपानादिभिः पोषितौ हिमजन्तुभ्यो
रक्षितामित्यर्थः । त्रयी वेदत्रयी वर्ज्यां यस्मिन् कर्मणि तत् त्रयीवर्ज्यं यथा
तथा । तिस्रो विद्याः अक्षराभ्यास , गुरुलोविहार , बाह्यानुपशिक्षा चेति ।
परिनिष्ठापिताः परि परितः, निष्ठा निधानामन्तः प्रापिता इत्यर्थः । 'निष्ठा
निपत्तिनाशान्ता' इत्यमरः । दीप्तता प्रकाशः । योगः सुयतिः युक्तिर्वा ॥
वितरति गुरुरिति ॥ ४ ॥ तयोः प्राज्ञजडयोः । फले निदिष्टम् । प्रति
चरितम् । तदेवोपपादयति—तद्यथेति ॥ शुचिः निर्मलः । 'विभ्रमा-
वृत्तौ' इति हेमः । मणिः दर्पणः । आदिशब्देन बाष्पादीनि सूच्यन्ते । अत्र
मुद्दिशब्दो पादपूरणी । हि प्रसिद्धामिति केचित् ॥ ४ ॥ तमसा नदीविशेषः ।
तत्र तमसायाम् । तमसातीरे इति यावत् । यद्वाया घोष इत्यादिरदृश्यम् ।
युग्मेन द्वन्द्वेन चरतोः युग्मचारिणोः । अकस्मात् अचानात् भवः आक-
स्मिकः । प्रत्ययभासः स्फूर्तिः । यस्याः ताम् । अव्यतिर्हीर्णा विशेषणम-
हीर्णाम् । मुनिभक्त्यामित्यर्थः । शय्यासन्दर्भादिभिः प्रगच्छामिति यावत् ।

१ 'वृत्तपूरी च त्रयी०' घ; 'वृत्तगौडकर्मणोश्च तयोस्त्रयी०' घ. २ 'परिपा-
ठेनौ' घ. ३ 'तदनन्तरं भगवतैकादशे' न. ४ 'युनर्' इति न-क. ५ 'विभ्रोद्वात'
१-घ. ६ 'यदां चयः' क-घ-घ. ७ दनपाति न-पुस्तके, 'वीर्णयानां' क-घ.

मा निपाद प्रतिष्ठां रम्यगम शाश्वती समा ।

यत्कौञ्चमिषुनादेकमवधी काममोहितम् ॥ ५ ॥ २ ।

यनदेयता—चित्रमाश्रायादस्यो नूतनइन्द्रमामवतार ।

आश्रेयी—तेन रत्न पुन समयेन त भगवन्तमाविर्भूतस्त इमक्षप्रका
शमृषिमुपमङ्गम्य भगवान् भूतभावान् पश्योनिरवोचत्—‘कये प्रभुदोऽमि
षागामनि ब्रह्मणि तद्गुहि रामचरितम् । अव्याहृतज्योतिराप्येते’ प्रतिभाचक्षु ।
भाच क्षरिरसि’ इत्युक्त्वा सत्रैवान्तर्हित । अथ स भगवान्प्राचेतस प्रथम
मनुष्येषु शब्दमक्षणमाहवा विवर्तमितिहास रामायण प्रणिनाय ।

अभ्युदेरयत् उदीरयामास ॥ मा निपाद प्रतिष्ठामिति ॥ ५ ॥ निपाद
व्याध । शाश्वती ध्रुवा । समा सवरसरान् वषंशतमित्यर्थ । ‘वाला
धनो’ इति द्वितीया । प्रतिष्ठा स्थितिम् । मा गम मा गच्छ ॥ ननु ‘न
माहवाने इति अडागमप्रतिषेधात् इव अगम इति चेन्न । ‘मा देवि दैव्यम
गम शुभचिह्नमेतत्त्वां पुष्पक वहति यत्’ इति दण्डिकाव्ये प्रयोगदर्शनाप्र
लोक्य ॥ अथवा—अगम इत्यत्र अ इति च पदद्वयम् । तथा च मा निपाद भो
व्याधित्यर्थ । ‘आहो भो हे निमग्नमुखा रज्जोपनाथका’ इति मैत्रार ।
केचित्तु—मागम नागम इत्यर्थ । ‘न ना नो मेखभावे ह्यु’ इत्यगस्त्य
इत्याहु । भार्य तु नाक्षपमर्हतीत्यर्थे पेदु । जीवतामेव क्वचने दीप्पाणित्य
दुपना उरीकुर्वते । अथेपां तु पुष्पोत्पादनमपि कर्तुं नालममीति शाधयो
निगदन्तीति दिक् ॥ ५ ॥ आश्रायात् वेदान् । तेन प्रतिदेन । समयेन
सविदा । इन्द्रोरूपमा चिदेत्यर्थ । उपरक्षितम् । ‘समय कारुण्यविशे’ इति
रुद्र । भगवन्तं माहात्म्यशास्त्रिन कीर्तिमन्त वा, भगवान् पाहुष्यपरि
पूर्ण । भूतान् चानवरान् भावयति जनयतीति वा भूताना भावना मत्ति
यन्मित्रिनि वा भूतभायन । ‘भावरसतात्मनःपु’ इति हेमचन्द्र ।
‘भावना भली’ इति धरणि । यादृशी भावनेति वस्तुनिर्णय । प्रकृष्ट बुद्ध
योध यम्य । चागात्मनि शब्दरूपे ब्रह्मणि इत्यनेन पर ब्रह्माऽधिगमिष्य
सीति भाव ॥ ‘शब्दब्रह्मणि निष्ठात पर ब्रह्माधिगच्छति’ इति स्मरणात् ।
अव्याहृत अप्रतिहृत ज्योति तेन प्रसर यस्य तत् । प्रतिभैव चक्षु ।
प्रज्ञा नवनवोभेषशान्तिनी प्रतिभा विटु’ इति प्राच । आद्य अथ भव
इत्यर्थ । अथैव देव्या प्रसादपानीकृतत्वादिनि भाव । आद्य वरो वा ।
‘वरायतनयोराय’ ‘प्रथमज्येष्ठयोगुरी’ इत्यगस्त्य ॥ प्रथम इति चेचित् ॥
तत्र ॥ वाल्मीकेत्येव कविताया प्रत्यक्षविरोधात्, इदं कविभ्य इति नान्दी

॥ ‘आश्रायादवन’ न २ ‘ते प्राणिमपु’ क-घ-व, ‘ते चक्षु प्रतिभातु’ न

वनदेवता—इन्त तहिं मण्डितः संमारः ।

आत्रेयी—तस्मादेवोचं तत्र हि महानप्यपनन्त्युह इति ।

वनदेवता—युज्यते ।

आत्रेयी—विश्रान्तालि मदे । मंदप्रदगत्याग्रभत्स पन्थानं ब्रूहि ।

वनदेवता—इतः पञ्चवटीमनुप्रविश्य गन्धतामनेन गोदावरितीरेण ।

आत्रेयी—(साजन्) अथैवत्तपोवनम् । अप्येषा पञ्चवटी । अपि
संरक्षितं गोदावरी । अप्ययं गिरिः प्रधवाः । अपि जनस्थानवनदेवता
वासन्ती त्वम् ।

वनदेवता—तथैवै तत्तमम् ।

आत्रेयी—हा वत्से जानाके ।

स एष ते वल्लभशोखिवर्गः

प्रासङ्गिकानां विषयः कथानाम् ।

त्वां नामशेषानपि वृक्षानः

प्रत्यक्षेदृष्टामिव नः करोति ॥ ६ ॥

पद्यस्य गणपत्यर्थताविच्छेदापत्तेश्च ॥ न च वाच्य—‘आदिकाव्यमिदं प्रोक्तं
पुरा वाल्मीकिना कृतम् । वैद प्राचेतसादासीत्साक्षात्प्राभाषणात्मना ॥’ इत्या-
दिवचनानां का पतिरिति, ‘नारदं परिपप्रच्छ वाल्मीकिमुनिपुत्रवम्’ इति प्रश्ने-
नैव व्यापकविरुद्धोदात्तत्वेना वचनानामर्थवादपरत्नमनुसन्धेयम् । किञ्च
वाल्मीकिवनारदस्याप्यायकवित्वं न सशोभयति, ‘मुने बक्ष्यामिह बुद्ध्या’ इति
देनैव कथनात् । तस्मात् ‘वाल्मीकिना कृतम्’ इत्यादौना ‘अष्टादशपुराणानां
कर्ता सत्यवतीभुतः’ इत्यन्तानां वचनानां पूर्वपक्षतया दौर्बल्यात्, ‘ब्रह्म नि-
श्चितं वैराः सेतिहासा सहायमा’ इति विद्वान्तदचनप्राबल्येन वाल्मीकि-
व्यासादयः सर्वेऽपि प्रवचनकर्तार इति महान्तो निगदन्ति । शिष्यडिन्माः
किञ्चिदपि न जानीमहे वयम् । विशेषज्ञा एवान् प्रमाणम् । इति हिक् ॥
तत्रैवेति—यत्र प्रदेशे अवोचत् तत्रैवेत्यर्थः । प्रथमे आदौ । तादृशं ज-
निर्वाच्यम् । विवर्तः परिणामः । ‘इतिहासः पुरातनः’ इत्यमरः । अवोचं
अत्रवन् । अथादहमिति विद्वम् । मदे इति संगोघनम् । ‘अपि
प्रश्ने च’ इति हलायुधः । तदिति—त्वया यथा तर्कितं तदेतत्सर्वं
तथैवेति यावत् । अथ किमिति बाढमिति च पाठौ ॥ स एष ते
इति ॥ ६ ॥ वल्लभाः प्रियाश्च ते शाखिनः वृक्षाः । यद्यपि व्यतं

१ ‘मण्डितः’ घ-च-व. २ ‘तस्मादेवोचं तत्रापेक्षात्रस्तत्र’ घ. ३ ‘अन्वे-
दत्तं सरेम्’ क-घ-व. ४ ‘वन्धुवाः’ क-घ-व. ५ ‘प्रत्यक्षेदृष्टवान्’ क-घ-व.
४ ३०

घासन्ती—(समयम् । खगतम्) कथं नामशेषामित्याह ।
(प्रकाशम् ।) आर्ये विमत्याहित सीतादेव्याः ।

आत्रेयी—न केवलमत्याहितं सापवादमपि । (कर्णे ।) एवमेवम् ।

घासन्ती—अहह दारणो दैवनिर्घातः । (इति मूर्च्छति ।)

आत्रेयी—मद्रे समाश्रयिहि समाश्रयिहि ।

घासन्ती—हा प्रियसखि हा महाभागे इन्द्रसले निर्माणभागः । हा रामभद्र । अथवा अलं त्वया । आर्ये आत्रेयि अथ तस्मादरण्यात्परित्यज्य निवृत्ते लक्ष्मणे सीतादेव्याः किं वृत्तमिति काचिदस्ति प्रवृत्तिः ।

आत्रेयी—नहि नहि ।

घासन्ती—हा कष्टम् । आर्योरन्धतीवसिष्ठाधिष्ठितेषु रंघुकदम्बकेषु जी-
घन्तीषु च प्रवृत्तासु राक्षीषु कथमिदं जातम् ।

आत्रेयी—कल्पशृङ्गाधमे गुरजनलदामीत् । संप्रति तु परिसमाप्तं
सद्वादशवार्षिकं सप्तम् । कल्पशृङ्गेण च सम्पूज्य विमर्जिता गुरवः । ततो
भगवत्परन्धती नाह यधूविरहितामयोध्यां गमिष्यामीत्याह । तदेव राम-
मातृभिरनुमोदितम् । तदनुरोधाद्भगवतो वसिष्ठस्य परिशुद्धा धावो वारुमी-
क्षितपोषणं गत्वा तत्र वत्स्याम इति ।

विशेषणं चाह, तथापि सर्वे दौला इत्यादिवदिदं समाधेयम् ॥ स्मृतस्योपेक्षा-
नर्हत्वं प्रसङ्गः । प्रसङ्गभव आसन्निकः । नाम्ना नाग्नि विशेष (वा शेषाम् ?)
दृश्यमानः । मयेति शेषः । मे मयम् । त्वां प्रत्यक्षदृष्टामिव करोति ।
मे इत्यत्र न इति पाठे अस्मभ्यमित्यर्थः । अत्र निर्वेदाद्बहुवचनत्वम् । अतः
एव । 'वयं तत्त्वान्वेषात्' इत्यस्मद्व्याख्यातशाकुन्तले । घल्लभः रामो
वा । ते घल्लमेत्यत्र 'रतेर्यहीतानुनयेन' इति बहुवचनं ॥ वनदेवतानामपरि-
ज्ञानेन घासन्तीति व्यवहारः कृत इति बोध्यम् ॥ ६ ॥ अत्याहितं महा-
भीतिः । अपवादः फौलीनम् । एवमिवेति—रामेण सीता परित्यक्तेत्यादि-
वृत्तमुक्तमिति बोध्यम् । दैवमेव निर्घातः वज्रनिर्घोषः । भागः अशः ।
अलमिति कृतमित्यर्थः । कोपवेदाभ्यामलमित्युक्तमिति भावः । 'रुतं चरित्रे'
इत्यमरः । प्रवृत्तिः नार्ता ध्वनिश्च । आर्यौ च तौ अरन्धतीवसिष्ठौ ता-
भ्याम् । कुलेष्विति पूजायां बहुत्वम् । गुरवः वसिष्ठद्वयः । अनुरोधः
अनुवर्तनम् । 'यद्वा त्वासक्ति' इति पदमाला । ध्वनिश्च । व आचारः
आचरणं यस्य किमाचारः । क्रतुराजः यज्ञप्रेष्ठः । प्रक्रान्तः आरब्धः ।

वासन्ती—अयं सै राना किमाचार सप्रति ।

आत्रेयी—तेन राज्ञा कनुरश्ममेध प्रकान्त ।

वासन्ती—हा धिक् परिणातमपि ।

आत्रेयी—ज्ञान्त पापम् । नहि नहि ।

वासन्ती—का तर्हि यज्ञे सहधर्मचारिणी ।

आत्रेयी—हिरण्ययी सीताप्रतिकृति ।

वासन्ती—हन्त भो ।

यज्ञादपि कठोराणि मृदुनि कुसुमादपि ।

लोकोत्तराणां चेतासि को नु विशातुमर्हति ॥ ७ ॥

आत्रेयी—विसृष्टश्च वामदेवाभिर्मन्त्रितो मेध्योश्च । उपकल्पिताश्च तस्य पयाशाश्च रक्षितार । तेषामधिष्ठाता च रुद्रमणामनश्चन्द्रकेतुरवैत दिव्याश्चसप्रदापश्चतुरङ्गसाधनाम्बितोऽनुग्रहित ।

वासन्ती—(समहकौतुकाक्षम् ।) कुमारलक्ष्मणस्यापि पुत्र । हन्त मातर्जीवामि ।

आत्रेयी—अग्रान्तरे बाल्येन सृत पुत्रमुर्क्षिष्य राजद्वारे सौरस्ताडन-मरुण्यमुद्रोपितम् । ततो न राजापचारमन्तरेण प्रजास्वैकालमृत्यु सैश्वर्य-स्यानदोष निरूपयति कर्णामये रामभद्रे सहसैवागरीरिणीं वागुदधरत्—

शम्बूको नाम वृषलं पृथिव्या तप्यते तप ।

शीर्षच्छेद्य स ते राम तं हत्वा जीवय द्विजम् ॥ ८ ॥

भो इति मन प्रति संबोधनम् ॥ वज्रादपि कठोराणीति ॥ ७ ॥ लोकोत्तराणां भुवनभ्रष्टानाम् । 'सर्वं कृत्य साधु सर्वोत्तरणम्' इति भारवि । सीतापरित्यागेन रामचतस्र कठोरत्वं अपुन परिणयेन मृदुच चेति भाव ॥ ७ ॥ मेध्यं पवित्र । प्रयुक्ता प्रयोजिता । शास्त्रं श्रौतपद्धति । अधिष्ठाता प्रमुख । प्रहितं प्रपित । मातर्जीवामीति शशिदक्षीत्यभावोक्ति । एव वदता नविना निज द्राघिदत्वं प्रकटितमिच्छूपम् । उत्क्षिप्य चटुल । वरुणा वन सहित सौरस्ताड यथा तथा । 'वदस्ताडनम्' इति द्विरूप । 'अत्र ह्यग्न्यमवभ्योक्ति' । आत्मन रामस्त्वलम् । (वा) गुदेति ध्वनि । वृद्ध यदिति च पाठः ॥ शम्बूको नाम वृषल इति ॥ ८ ॥ वृषलं सूत । शीर्षच्छेद्यं वध्य । एन शम्बूकम् । द्विजं जीवय इति कथनमहिम्ना शम्बूके

१ 'स राममद्र' न २ 'शान्तम्' न, 'शान्त शान्त' घ-व ३ 'दत्त' इति न ४ 'पुत्रमारोप्य' घ-व ५ 'प्रवानन्' न, 'प्रवादान्' घ-व ६ 'चरति' व घ

इत्युपश्रुत्यैवाकृष्टरूपाणपाणिः पुष्पकं विमानमारुह्य सर्वां दिशो विदिशश्च
शूद्रतापसान्नेपणाय जगत्पतिः सर्वरितुमारुन्धवान् ।

चासन्ती—शम्भूको नाम धूमपः शूद्रोऽग्निमेव जनस्थाने तपश्चरति ।
तदपि नाम रामभद्रः पुनरपीदं वनमलङ्घयाम् ।

आत्रेयी—भद्रे आगम्यतेऽधुना ।

चासन्ती—भायं आत्रेयि एवमस्तु । कठोरीमूतस्तु दिवसः ।

•कण्डूलद्विपगण्डपिण्डकपणाकम्पेन सम्पातिमि-

घर्मेघंसितवन्धनैः स्वकुसुमैरचन्ति गोदावरीम् ।

छायापस्किरमाणविष्किरमुखव्याकृष्टकीटत्वचः

कूजत्हान्तकपोतकुवृटकुलाः कूले कुलायद्रुमाः ॥ ९ ॥

(इति परिक्रम्य निष्क्रान्ते ।)

इति शुद्धविष्कम्भकः ।

इते पुनर्जीवनेन द्विजोऽपि जीविष्यति । अन्यथा न जीविष्यतीति भावस्तूच्यते
॥ ८ ॥ दिशः इन्द्रादिदिश । विदिशः अग्रादिदिशः । 'दिशोर्मध्ये विदिक् प्रियाम्'
इत्यमर । शूद्रश्चासौ तापसश्च । तत् तस्मात् । अपि नाम इति सम्भा-
वनाप्रसिद्धौ । रमयतीति रामः । रम षीटायाम् । रामश्चासौ भद्रः मण्डकरः
रामभद्रः । वनमलमिति ध्वनिः । गम्यत इत्यर्थे आगम्यते इति व्यव-
हारः सानैलौकिकः । अनुभवसिद्धश्च । कठोरः दुस्महः सूर्यनिराण इति यावत् ।
तदेवोपपादयति तथाहीति ॥ कण्डूलद्विपगण्डेति ॥ ९ ॥ कण्डूलाः
कण्डयुक्ताश्च ते द्विपाः गजाः । तेषां गण्डाः कपोलाः । त एव पिण्डाः
गोलाः तेषां कपणं पर्यणम् । तस्मादेतोः । आकम्पेन समन्तात्कम्पनेन ।
सम्पातिमिः पतनवद्भिः । घर्मेण निदापेन । घर्मेण सजातघर्मेण घृन्तं
तेषां तानि 'घंसस्तु गलनं घ्युति' इति 'घृन्तं प्रसवयन्धनम्' इति च हारा-
घल्यमरौ । छायास्तु अयस्किरमाणाः मेहन्तश्च ते विष्किराः
पक्षिणः । तैर्मुखेन श्रोत्र्या । व्याकृष्टाः वित्रेयेण आकृष्टाः । कीटानां त्वचः
चर्मणि येषु ते । अयस्किरेति पाठे भयशाय भुवि निदारयन्तश्च ते विष्किरा
इति योज्यम् । निदारयन्तः 'विकरिते' इति महाराष्ट्राः । कूले तीरे । कु-
लाययुक्ता वृक्षाः । 'कुलायो नीडमल्लियाम्' इत्यमरः । गण्डपिण्डेति ध्वनिः ।
'गलदानगण्ड' इति भगवत्पादाः । 'कूलनीत इव कुट्टमपिण्ड' इति कुट्टु-
मकविः । गण्डमण्डलकमेति च पाठः । क्षणक्षुब्धं इति द्विरूपः । छायेत्यत्र छाये-
त्यपि च पाठः ॥ ९ ॥ शुद्धविष्कम्भ इति ॥ आत्रेयीवनदेवतयोद्धातपानत्वात्

१ 'सञ्चारं समारुन्धवान्' न. २ 'कठोरश्च' न. ३ 'कपणोत्कम्पेन' क-घ-व.

(ततः प्रविशति पुण्ड्रकः सदोत्खातखट्वो रामः ।)

रामः—हे^१ हस्त दक्षिण नृतस्य शिशोर्द्विजस्य
जीवातवे विस्तृत शूद्रमुनौ कृपाणम् ।

रामस्य गात्रं नसि निर्मरं गमस्त्रिभू-

सिताविवाहनपटोः कक्ष्या कुतले ॥ १० ॥

(कथं नित्यं हस्त ।) कृतं रामयत्नं कर्म । मणि जीवे स माङ्गलपुत्रः ।

(प्रविशतः) दिव्यपुङ्गवः—अयं अयं देवः ।

दत्तामये त्वयि यमादपि दण्डघारे
सर्जितः शिशुरसौ मम चैव नृदिः ।

शम्भूक एव शिरसा चरणौ नतले
सत्सङ्गजानि निधनान्यपि तारयन्ति ॥ ११ ॥

रामः—द्वयमपि शिरो नः । तदनुभूयतामुग्रं तपसः परिपाकः ।

यत्रानन्दाच्च मोदाच्च यत्र पुण्याच्च सम्पदः ।

वैराजा नाम ते लोकालंजसाः सन्तु ते शिवाः ॥ १२ ॥

कविना प्राकृतभाषा परिहृतेति बोध्यम् ॥ सदयं यथा तथा उत्खातः को-
शादाकृष्ट राज्ञेन ॥ हे हस्त दक्षिणेति ॥ १० ॥ द्विजस्य शिशोः
प्राक्पुत्रस्येति विवेकः । जीवातवे जीवनापमान ॥ मनु एषस्त्रिभिः कथं खर्जं
विस्तृतानि इलासदुःखाह-रामस्येति । गात्रं अङ्गम् । 'अङ्गे च गात्रम्' इति
त्रिकाण्डौ । निर्मरं मृदम् । पटोरिति रामस्य विशेषणम् ॥ १० ॥ सङ्घर्षं
योग्यं निर्दममिति भावः ॥ दत्तामये त्वयि ॥ ११ ॥ दण्डघारे
शिरसि । 'दण्डघारो महीपति' इति कामन्दकः । सन्तुष्टिः दिव्या सं-
द्विष्यः । एषः अहमिति शेषः । 'मरणं निधनोऽस्त्रियाम्' इत्यमरः ॥ ११ ॥
द्वयं द्विजपुत्रजीवनं तव सङ्गतिष्वेवार्थः । तत् तस्मात् । परिपाकः फलमिति
भावः ॥ यत्रानन्दाच्चेति ॥ १२ ॥ यत्र येषु लोकेषु । यत्र दयया धातु-
नेशदानन्दमोदानामवान्तरभेदः लक्षणः । 'मनोज्ञपूतयोः पुण्यम्' इति नाम-
निधानम् । विगदस्य तत्सर्वान्विनो वैराजाः ते प्रथमावबुधवचनम् ।
तैजसाः तैजसाः । शिवाः महालक्षा । ते इत्यम् । सन्तिवति
बोध्यम् । पादपूरकाविधिं केचित् ॥ १२ ॥ शुभप्रसाद एव उपादानं

१ 'रे' क-घ-च. २ 'बाहू' न. ३ 'द्विज' क-घ-च. ४ 'कृतम्' क-घ-च.

५ 'पुण्याभिसन्ध्याः' क-घ. ६ 'हृताः' घ-च.

शम्बूकः—युष्मत्प्रसादोपादान एवैष महिमा । किमत्र तपसा । अ-
थवा महदुपकृतं तपसा ।

अन्वेष्टव्यो यदसि भुवने भूतनाथः शरण्यो

मामन्विष्यन्निह धृपलकं योजनानां शतानि ।

कान्त्या प्राप्तः स इह तपसां संप्रसादोऽन्यथा चेत्

कायोभ्याया पुनरुपगमो दण्डकायां वने घः ॥ १३ ॥

रामः—किं नाम दण्डवैषम् । (सर्वतोऽवलोक्य ।) हा कमम् ।

स्निग्धदयामाः कचिदपरतो भीषणाभोगरूक्षाः

स्थाने स्थाने मुखरककुभो झाङ्कतेर्निर्झरणाम् ।

पते तीर्थार्थमगिरिसरिद्रुतंकान्तारमित्राः

सन्ददयन्ते परिचितभुवो दण्डकारण्यभागाः ॥ १४ ॥

शम्बूकः—दण्डकैवैषा । अत्र मिल पूर्व निवसता देवेन

कारणं यस्य महिमासाधक इति भावः । अत्र वैराजनामलोकलाभे । महदुप-
कृतं महानुपकार कृत इति यावत् ॥ अन्वेष्टव्यो यदसीति ॥ १३ ॥
धृपलकं अल्पशङ्कम् । प्राप्तोऽसीति यत् इह प्राप्ती । स इति संप्रदाया-
(संप्रसादा ?) गुण्येन पुष्टिद्वयानिर्देशः । अन्यथा चेत् एवं न चेदित्यर्थः ।
अयोभ्याया इति पञ्चमी । नित्यस्त्रीनिद्रतया दण्डकायां इत्युक्तम् । अस्ति-
न्वने तथा च दण्डकावने इति फलितोऽर्थः । अत एव । 'तदुपमा कुमुमान्य-
सिता शराः' इति श्रीहर्षः । पुनरुपगमः पुनरागमनं त्वित्यर्थः । तस्मान्मम
तप एव साधकतम इति भावः । स इहेतिकथनविलम्बसङ्घट्टं कवेरचातुर्यमिति
संप्रदायज्ञा ॥ १३ ॥ आध्यादाह—किन्नामेति ॥ स्निग्धदयामा इति ।
॥ १४ ॥ स्निग्धाः मृदुणा । अपरतः अन्यतः । आभोगेन परिपूर्ण-
तया । रूक्षाः खरो (१) दुष्प्रवेशा इति यावत् । झाङ्कतेः शब्दानुकारः ।
मुखराः शब्दायमानाः ककुभः दिशः वेपां येषु वा । 'तीर्थमृषिपुष्टजले
शुरी' इत्यमरः । गर्ताः अवयवाः । 'कान्तारं वरुणं दुर्गमम्' इत्यमरः, 'तैः
सान्द्राः निविडाः । परिचिताः अनुभूताः भुवः स्वल्पानि येषाम्, 'भू-
क्षितौ च स्थलेऽङ्गणे' इति रमसः । भागाः प्रदेशाः । कान्तारं अरण्यम् ।
इति केचित् । तत्र ॥ वर्ण्यमानस्य दण्डकारण्यस्य वर्ण्यशैथिल्यापत्ते ॥ १४ ॥

चतुर्दश सहस्राणि चतुर्दश च राक्षसाः ।

प्रयश्च दूषणखरत्रिमूर्धानो रणे हताः ॥ १५ ॥

येन सिद्धक्षेत्रेऽस्मिन्नस्थाने मादृशमपि जैनपदानामकुतोभयः सञ्चारो जातः ।

रामः—न केवलं दण्डका जनस्थानमपि ।

शम्भूकः—वाढम् । एतानि खलु सर्वभूतरोमहर्षणान्नुभूतचण्डश्चाप-
दकुलसङ्कुलगिरिगह्वराणि जनस्थानपर्यन्तदीर्घारण्यानि दक्षिणां दिशमभिव-
र्तन्ते । तथाहि ।

निष्कूजस्तिमिताः कचित्कचिदपि शोचण्डसत्त्वस्थनाः

स्वेच्छालुसगभीरभोगमुजगश्वासप्रदीप्ताग्रयः ।

सीमानः प्रदरोदरेषु विरलस्वच्छाम्भसो यास्वयं

तृप्यद्भिः प्रतिसूर्यकैरजगरस्वेदत्रयः पीयते ॥ १६ ॥ **सूर्यैः**

रामः—पश्यामि च जनस्थानं भूतपूर्वखरालयम् । **जिरगिट**

प्रत्यक्षानिष वृत्तान्तान्पूर्वामनुभवामि च ॥ १७ ॥

चतुर्दश सहस्राणीति ॥ १५ ॥ त्रिमूर्धान इति—अत्र 'द्वित्रिभ्या प
मूर्ध्नि.' इति प्रत्ययेन समासान्तविधेरनित्यत्वात् ॥ १५ ॥ येन राक्षसानां हन-
नेत्यर्थः । जानपदानां वेषयाशिनाम् । न विद्यते कुतः कस्मादपि नयं
यस्मिन् अकुतोभयः । दण्डकेति भिन्न पदम् । वाढं इत्यङ्गीकारे । भू-
तानां प्राणिनाम् रोमहर्षणं रोमाघ. येभ्यो येषु वा । 'रोमाघो मयहर्षाघे.'
इति समयपद्धतिः । 'चण्डस्तबलन्तकोपन' इत्यमरः । अभिघर्तन्ते
आमिसुरयेन वर्तन्ते ॥ भग्नन्तरेणाह ॥ निष्कूजस्तिमिता इति ॥ १६ ॥
निष्कूजाः निर्गतकूजिताश्च ता स्तिमिताः निधलाः । 'कूजितं कूजनं कूज.'
इति द्विरूपः । भोगाः फणिकाया श्वासैः श्चित्तानिलैः । प्रकर्षेण वीप्ताः
अग्रयः वनवहयः यासु । सीमान इति नान्त-शब्दः । 'सीमसीमे क्रियामुभे'
इत्यमरः । अत्र बहवो भ्रमन्ति । प्रदराः अवयवाः । विरलानि अनिविहानि
स्वच्छाम्भांसि यासु ता । सीमासु तृप्यद्भिः तृषावद्भिः । प्रतिसूर्यकैः ।
'धरटाविशेषे प्रतिसूर्यक' इत्यागस्त्यः । अयमसौ 'निलिप्सुः स्यादजगरः'
इत्यमरः । गजावल्या (?) महासर्पा वज्रगर इति महाराष्ट्राः ॥ १६ ॥
पश्यामि च जनस्थानं इति ॥ १७ ॥ पूर्व भूत भूतपूर्वः । भूतपूर्वखर-
ालयमीति जनस्थानविशेषणम् । 'निलयावया.' इत्यमरोक्त्या निलपुल्लितत्वेऽपि

रामः—(सवाप्सस्त्वाम् ।) भद्र शिवासे पन्थानो देवयानाः ।
प्रलीयस्व पुण्येभ्यो लोकेभ्यः ।

शम्भुकः—यावत्पुराणब्रह्मर्षीदिनमगस्थमृषिमभिवाच शाश्वतं पदमनु-
प्रविशामि । (इति निष्क्रान्तः ।)

रामः—एतत्पुनरेनमहो कथमद्य दृष्टं
यस्मिन्प्रभूम चिरमेव पुरा वसन्तः ।
आरण्यकाश्च गृहिणाश्च रताः स्वधर्मे
सांसारिकेषु च सुखेषु वयं रसज्ञाः ॥ २२ ॥
एते त एव गिरयो विरयन्मयूरा-
स्तान्येव मत्तहरिणानि वनस्यलानि ।
आमङ्गुषज्जुललतानि च तान्यमूनि
नीरन्ध्रनीरनिचुलानि सरित्तटानि ॥ २३ ॥

गैरहितरश्चनग इत्यर्थः । 'अम्भूकृतं सनिष्ठीवम्' इत्यमरः । 'स्त्यान-
ममिरुद्धा' इति रत्नकोशः । दधति विभ्रति । शिशिरस्तम्बः कटुधासी
कषाय इति विप्रेः । शिशिर शीतलः । कटु मरीच्यादिरसजातीयः ।
कषाय दुषरः । सहस्रकीर्णां गजभक्ष्यवृक्षविशेषाणाम् । विकीर्णाः । पतिताः
ये ग्रन्थयः पर्वाणि । 'काण्डी' इति महाराष्ट्राः । तेषां ग्रन्थीनां निष्यन्दस्य
गन्धः 'समीं निर्यासीं' इति शम्भुदर्पणः । स्त्यायते अभिवर्धते, 'उपवी-
यत' इति माठरः । अत्र चतुर्ध्वजरेण विशेषणविशेष्ययोरभिरुपदन्तं मध्य-
मम् । 'व्यस्तं विशेषणं चाह' इति न्यायात् ॥ २१ ॥ यावत्साम्भवेन खेदवशात्
प्रतिवाक्याभावेन सहितं यथा तथा शम्भुरस्माद्—भद्रेति—ते दुभ्यम् ।
देवयानां यानं सचार येषु । 'तृप्ता यात पविभिर्देवयानैः' इति श्रुतेः । याव-
दनुप्रविशामि प्रवेक्ष्यामीत्यर्थः ॥ एतत्पुनरेनमिति ॥ २२ ॥ दृष्टं
असामिरिति शेषः । पुरा पूर्वम् । वयं वसन्तः निवसन्तः अभ्यम स्थिता
इति यावत् स्वधर्मे रताः आरण्यकाः । सासारिकेषु सुखेषु रसज्ञा
गृहिणश्चेति विशेषणे योज्ये । चतुय पादपूरणे ॥ २२ ॥ एते त एवेति ॥
॥ २३ ॥ विरयन्तः नदन्त मयूरा येषु । आ समन्तात् । मन्द्राणि
मञ्जुलानि रतानि येषु । नीरन्ध्रनीराणि निविडजलान्येव निचुलाः विधा-

१ 'देवयान प्रतिपत्त' क-घ-व. २ 'ब्रह्मर्षिमगस्थमभिवाच' न. ३ 'तदेव
दि पुनर्वनमय' क-घ-व. ४ 'वज्रलरुतानि' न. ५ 'नील' क-व-घ,
'नीप' न.

मैघमालेव यश्चायमारोदिव विमाव्यते ।

गिरिः प्रस्रवणः सोयं यत्र गोदावरी नदी ॥ २४ ॥

अस्यैवासीन्महति शिखरे गृध्रराजस्य वास-

स्तस्याधस्ताद्वयमपि रतास्तेषु पर्णोद्वजेषु ।

गोदावर्याः पयसि पिततद्यामलानोफहृथी-

रन्त-कूजन्मुखरशकुनो यत्र रम्यो ^{सुन्दरः} ~~तानान्तः~~ ॥ २५ ॥

सदत्रैव सा पञ्चवटी यत्र चिरनिवासेन विविधविस्मयप्रसङ्गसाक्षिणः
प्रदेशाः प्रियाया प्रियसखी च वासन्ती नाम वनदेवता । किमिदमापति-
तमय रामस्य । संशय इति ।

चिराद्वेगारम्भी प्रसृत इव तीव्रो विपरसः

कुतश्चित्संवेगात्प्रचल इव शल्पस्य शकलः ।

नसाधनानि येषाम् । 'मन्द्रस्तु गम्भीरे' इति, 'मधु मण्डल' इति, 'तिरथा
घाशित रत' इति, 'निचुल प्रच्छदपटः' इति चामर ॥ २३ ॥ मैघमाले-
वेति ॥ २४ ॥ 'माला स्यात्पद्मिमाल्ययो' इति, 'आरादूरसमीपयो' इति
मैदिन्यमरौ । आरादिवेत्त्यत्र इवशब्दो वाक्यालङ्कारः । इहेति च पाठः ।
अत्र गुणशैरन्वये तुयं पाद प्रथमं योज्य । तेन चकारस्य सार्धक्यम् । प्रय-
मपादे अयमिति शब्दो व्यर्थः ॥ न च वाच्यं योऽयं वायौ वाति सति इत्या-
दिन्यायशास्त्रवाक्यबहुपपत्तिरिति ॥ सत्यम्, तत्र सगुणत्वादित्येवोक्तः । प्रकृते
यथाकथञ्चित् प्रथमवृत्तं यथरगान्तोक्तयोरन्यमिति सन्देहोऽन्यतरोऽप्यगलस्तना-
यते इति दिक् ॥ २४ ॥ अस्यैवासीन्महतीति ॥ २५ ॥ अस्य प्रस्रवणगिरेः ।
तस्य शिखरस्य । 'अधोऽपश्चादि'ति द्विरुप- । वयमिति चीतालक्ष्मणसमेता
इति भावः । रताः स्थिता इति यावत् । तेषु प्रनिद्धेषु लक्ष्मणवदेषु वा ।
यत्र चट्वजेषु सन्निवसि शेषः । पितता निस्तृता इयामला च अनोफ-
हृथीः गृध्रशोभा यस्मिन् । 'धीर्विषयवना शोभा सपत्सरत्पदारिपु । वागील-
क्ष्मीलक्ष्मेषु विपयित्वे च' इति निश्चयः । मधुरशकुन इति विध्वं । मधुरश-
कुन इति सुपाठः । मुखरेति कथितः । तत्र, पौनरुक्त्यापत्तेः । घनान्तः ।
वनस्यान्त उद्देश आसीदित्यनुपपन्नः । 'अन्तोऽप्रनिधनोद्देशावसानेषु' इति पदा-
र्थमाला । श्रीरन्त इति ध्वनिः ॥ वासन्तिकेति-आत्रेय्या सह सवादं वा
कृतवती सवेति बोध्यम् । किमापतितमिति । अत्र प्रियसखी वर्तते कुतो
वर्तते कुतो यमं समागता इति, अस्यावर्तनेन सप्रत्यक्षात् किं कल्पमिति वा
भावः । तदित्यत्र तावदेति च पाठः । मय रामस्वेति ध्वनिः ॥ चिराद्वेगा-

१ 'आरादपि' क-घ-व. २ 'प्रतिवसति' इत्यधिकं घ-व-पुस्तकयोः. ३ 'चि-
रोदेगा' घ-घ.

ग्रणो रुढग्रन्थिः स्फुटित इव हृन्मर्मणि पुन-

धेनीभूतः शोको विकलयति मां नूतन इव ॥ २६ ॥

तथोपि तान्पूर्वसुहृदो भूमिभागान्पश्यामि । (निरूप्य ।) अहो अनव-
स्थितो भूतसन्निवेशः । तथाहि ।

पुरा यत्र स्रोतः पुलिनमधुना तत्र सरितां

विपर्यासं यातो धनविरलभावः क्षितिर्हाम् ।

यहोर्दष्टं फालादपरमिव मन्ये वनमिदं

निवेशः शैलानां तदिदमिति शुद्धिं द्रढयति ॥ २७ ॥ ---

हन्त परिहरन्तमपि मामित पञ्चवटीवेहो^१ यलादाकर्षणीव (सकरुणम्)

यस्यां ते दिवसास्तथा सह मया नीता यथा^२ ज्ञे गृहे^३

यत्सम्यग्भिन्नं यामिरेव सततं दीर्घाभिप्रास्योयते ।

एकः संप्रति नाशितप्रियतमस्तामघ रामः कथं

पापः पञ्चपटीं विलोकयतु वा गच्छस्वसम्भाष्य वा ॥ २८ ॥

रम्मीति ॥ २६ ॥ चिरात् बहुबालान्तरम् । घेगः कंठित्यम् । प्रसूतः
प्यात । पुतश्चित् ब्रह्मादपि संवेगात् सभ्रमात् । अत्रसन्निधिवन्धवत्ता-
दिति यावत् । प्रचलः चल । शन्यस्य याणादिमुखवर्तिन अयोग्य (प्र^१)
स्येत्यर्थः । 'शतय शङ्कु' इत्यमरः । शकलः राण्ड । 'अनुरुणीति' (१)
महाराष्ट्राः । रुढः आनुकूल्याय सजात ग्रन्थि यस्मिन् स ग्रणः स्फु-
टितः विदीर्णः । हृन्मर्मणीति बाधातिशयद्योतनायोक्तम् । 'भूत प्राप्ते च
जाते च' इति शब्दमाला । विदलयति शकलयति विकलयतीति च चत्वारः
पाठाः ॥ २६ ॥ पूर्वसुहृद इति भूमिभागानां विशेषणम् । इदं द्वितीयाबहु-
वचनम् । पुरातनमित्राणीत्यर्थः । निरूप्य विभाव्य । भूतानां सन्निवेशः
अवस्थानम् । 'भूत समादी' इत्यमरः । सरितां प्रदेश इति शेषः ॥ पुरा
यत्र स्रोत इति ॥ २७ ॥ विपर्यासं वेपरीत्यम् । धनविरलभावः सान्द्र-
पेलवत्वम् । 'पेलव विरलम्' इत्यमरः । क्षितिर्हाम् वृक्षाणाम् । अपरं
इतरत् । घनिष्ठः । तदिदं अवस्थानमिति शेषः । अर्धान्शैलानामित्यनुपपन्नः ।
तथा च पुरा ये स्थिता त एवेते शैला इति शुद्धिं द्रढयति हरीकरोती-
त्यर्थः ॥ २७ ॥ सकरुणमिति 'करुणस्तु रसे वृक्षे कारुण्येऽपि च' इति
विश्वः ॥ यस्यां ते दिवसा इति ॥ २८ ॥ यस्यामिति यच्छब्देन

१ 'पुराभूत' न २ 'गृह्यति च' क-घ. ३ 'तथाविधानसि' न. ४ 'भूमि'
क-घ-घ. ५ 'पञ्चवटीवेहात्' न. ६ 'पुन' घ. ७ 'सम्यग्' न.
८ 'तामेव' न.

शम्बूकः—अपनु अपनु देवः । देव भगवानगस्त्यो मत्तः श्रुतभवासं-
निधानस्त्वामाह—‘परिकल्पितविमानावत्तरणमङ्गला प्रतीक्षते वसला
लोपामुद्रा सर्वे च महर्षयः । तदेहि सम्भावयास्तान् । अथ प्रजविना पुष्प-
केण स्वदेशमुपगम्याश्वमेधाय सज्जो भविष्यसि’ इति ।

रामः—यथाज्ञापयति भगवान् ।

शम्बूकः—इतस्तर्हि देव प्रवर्तयतु पुष्पकम् ।

रामः—(पुष्पकं प्रवर्तयन्) भगवति पञ्चवदि गुरङ्गनोपरोधात्मकं
क्षम्यतामयमनिकनो रामस्य ।

शम्बूकः—देव पश्य पश्य ।

गुह्यकुञ्जकुटीरकौशिकघटाधूत्कारयत्कीचक-

स्तम्याडम्बरमूकमौक्तिकुलः कौञ्चावन्तोऽयं गिरिः ।

प्रतस्मिन्प्रचलाकिनां प्रचलतामुद्देजिताः कूजितै-

रुद्देहन्ति पुराणरोहिणतरुस्कन्धेषु कुम्भीनसाः ॥ २९ ॥

अपि च ।

पञ्चवदी पृथ्वे । ते सुतनया इति भावः । नाशिता स्वरेति वाच्यः ।
साग्रजं जञ्जितेति दुष्टः पाठः । यस्या ते इति खति ॥ २८ ॥ मत्तः
पयनी, पयिधः । लोपामुद्रा शयस्त्यल पत्नी । अथ भानन्तर्यं । प्रवर्त-
यन् अभिमुत्तङ्गिरन् इति वाच्यः ॥ गुह्यकुञ्जकुटीरेति ॥ २९ ॥ गुह्यन्तः
कुञ्जकुटीरे दे कौशिकाः धूम तेषां घटाः समूहा तेषां धूत्कारः
धूत्करणम् । तद्वन्त दे कीचकाः वंशा । तेषां स्तम्भाः शुम्भा । तेषु
आडम्बराः गवैरहिताः । अत एव मूकमूकं वे मौक्तिकाः काकाः । तेषां
कुलं सङ्घः मलिनम् । कलापिना मयूरानाम् । कूजितैः केचन उद्देहन्ति
धम्बन्ते । तेषां भुजजमज्जकरादिति भावः । पुराणाः पुराणनाथ ते रोहिण-
तरवः चन्दनवृक्षाः । कुम्भीनसाः सर्पा इत्यर्थः । दुष्ट एव कुटीर पणसादा ।
प्रवृत्ते नीडनिनि दमनीदोऽयं । ‘करिणां घटना पञ्च’ इत्यमरः । प्रवृत्ते आपवा-
सेकः प्रयोगः । धूत्कारः शब्दानुसारः । ‘दम्बरो रश्मिगर्वो’ इति कपिलः ।
‘दम्बनमुरदम्बर’ इति बलम्यात्पातभोजचम्पौ ॥ अडम्बरेति कश्चित् ।
तेन । मूर्खपदवर्ततेषां ॥ एतस्मिन्नेति ॥ एतस्मिन्नेति सन्धिसङ्घटं कवेरचातु-
र्यम् । प्रचलाकिनां इति पाठे न बाधकम् । ‘प्रचलाकिफलपिनी’ इति त्रिका-

१ ‘परिकल्पितविमानावत्तरणमङ्गला’ न. २ ‘वागस्त्यावनाः’ व-घ. ३ ‘गुह्यनादेशोप’ न.

४ ‘इत्य’ क. ५ ‘कौञ्चावन्तोऽयं’ न.

एते ते कुहरेषु गद्गदनदद्गोदावरीवारयो
 मेघालम्बितमौलिनीलशिखराः क्षोणीभृतो दक्षिणाः ।
 अन्योन्यप्रतिघातसङ्कुलचलत्कल्लोलकोलाहलै-
 रुत्तालास्त इमे गभीरपयसः पुण्याः सरित्सङ्गमाः ॥३०॥
 (निष्क्रान्ताः ।)
 पञ्चवटीप्रवेशो नाम द्वितीयोऽङ्कः ।

पञ्चशेषः । उद्ध्वेजिताः उद्ध्वेगं प्राविताः इत्यर्थः ॥ २९ ॥ अपि चेति ॥ एते
 ते कुहरेष्विति ॥ ३० ॥ ते प्रतिघातः कुहरेषु गुहाविलेपु । गद्गदं यथा
 तथा नदन्ति गोदावरीवारीणि येषाम् । मेघैः आलम्बिताः मौल्यः
 शिखराधोभाषा येषाम् अत एव ते च ते नीलशिखराः । 'दाक्षिणात्ये च
 दक्षिण' इति शब्दकोशः । अन्योन्यं परस्परम् । प्रतिघातैः प्रहातः ।
 संकुलं सङ्कीर्णं यथा तथा चलन्नः गच्छन्तश्च ते कल्लोलाः महातरङ्गाः
 तेषां कलकलं । 'उत्तालमुखरी सर्मा' इति वैजयन्ती । गभीराणि पर्यासि
 येषु । 'पुण्यः पूतमनोज्ञो' इति विक्रमार्कः । सरित्सङ्गमाः नदीसङ्गमाः ।
 गद्गदमिति शब्दानुकारः । 'सङ्कीर्णं सङ्कुले' इति, 'विभ्रं गभीरं गम्भीरम्' इति-
 धामरः । अत्र पूर्वतनवर्णनादस्य वनस्य महारण्यत्वं सूचितम् ॥ 'सरितो यत्र
 शैलाश्च तन्महारण्यमुच्यते ।' इति लीलाशुकोपेखितमतिविह्वरेण ॥३०॥
 इति महाराजपद + उत्तररामचरितसजीवनाह्वयटिप्पणे द्वितीयोऽङ्कः समाप्तः ॥

॥ इति द्वितीयोऽङ्कः ॥

॥ तृतीयोऽङ्कः ॥

(ततः प्रविशति नरीद्वयम् ।)

एका—सखि मुरले किमस्मि संभ्रान्तेव ।

मुरला—सखि तमसे प्रेषितास्ति भगवतोऽगस्त्यस्य पत्न्या लोपा-
मुद्रया सौंदर्यं गोदावरीनभिषातुम् । जानास्येव यथा वधूपारिणा-
गायमृनि

अनिर्भिन्नो गभीरत्वाद्गन्तर्गुदघनज्ययः ।

पुटपाकप्रतीकाशो रामस्य करुणो रसः ॥ १ ॥

तेन च तपारिषेष्टजनकप्रविनिपातजन्मना प्रकृष्टतां गतेन दीर्घशोकमन्ता-
नेन संप्रत्यनितरां परिहीनो रामभद्रः । तमवलोक्य कम्पितमिव सवन्धनं
मे हृदयम् । अयुना च अनिवर्तमानेन रामभद्रेण नियतमेव पद्मवटीवने
वधूपारिणासविभ्रमसाक्षिणः प्रवेशा द्रष्टव्याः । तेषु च नितर्गभीरस्याप्येवं-
विधायामवस्थायामतिगम्भीरामोघशोकक्षौनसंवेगात्पदे पदे महास्ति प्रमा-
दस्थानानि शङ्कनीयानि रामभद्रस्य । तद्गवति गोदावरी सद्यः स्वया साव-
धानया नवितव्यम् ।

वीचीवातैः शीकरक्षोदशीतै-

राकर्षद्भिः पद्मकिञ्जल्कगन्धान् ।

मोहे मोहे रामभद्रस्य जीवं

स्वरं स्वरं प्रेरितैस्तर्पयेति ॥ २ ॥

अथ तृतीयोऽङ्कः ॥ अथ वरप्रसादात्प्रत्यक्षसीताकरस्पर्शमुपै रामाय वन्दयि-
मिष्यन् नरीद्वयचलापेन विष्णुमरुत्याहुः इति—तत इति ॥ अनिर्भिन्नो
गभीरत्वादिति ॥ १ ॥ अनिर्भिन्नः अप्रकाशः । गुरः गुर्वा । पुटपा-
कस्य प्रतीकाशः उपमा यस्य । करुणः खेदनः इत्यर्थः ॥ १ ॥ इष्टजनः
सीता । 'विनिपातः विनिमोने च' इति रत्नकोशः । प्रकृष्टतां आपिष्यम् ।
सन्तानेन वित्तारेण । बन्धनेन सहितं सवन्धनम् । 'बन्धनं ग्रन्थी' इति
संसारवर्तः । 'उराषि गाढ' इति महाराष्ट्राः । तेन दर्शनेनेत्यर्थः ।
आमोघः परिपूर्णा । तन्मबला पूज्यायाः ॥ वीचीवातैरिति ॥ २ ॥१ 'अनिर्भिन्नानीरत्वाद्' व-घ. २ 'प्रकर्षणतेन' क-घ-व; 'प्रकर्षणप्रदेन'
न. ३ 'सन्तानेन' क-घ. ४ एतच्चरति क-घ-व-पुस्तकेषु, 'कुमुदमनवन्धन'
न. ५ 'महामनाशानि शोकस्थानानि' न. ६ 'प्रेरितैः' क-घ-व.

तमसा—उचितमेव दाक्षिण्य स्नेहस्य । सत्तीरनोपायस्तु मौलिकं एव
रामभद्रस्याय मन्त्रिहित ।

मुरला—कथमिव ।

तमसा—धूयताम् । पुंसां निलं चात्मीनितपोवनोपकण्ठापरित्यज्य
निवृत्ते लक्ष्मणे सीतादेरीं प्राप्तप्रभवरेदनमनिदुःखमवेगाद्रामान गङ्गाप्र-
वाहे निक्षिप्तवर्ता । तदैव तत्र दारकद्वयं प्रमूता । भगवतीभ्यां पृथ्वीभागी-
रथीभ्यामभ्युपपन्ना रसातलं च नीता । स्तन्यत्यागारपरेण च दारकद्वयं तस्यां
प्राचेतसस्य महर्षेर्गङ्गादेवी स्वयमर्पितवती ।

मुरला—(सविस्मयम् ।)

ईदृशानां विपाकोऽपि जायते परमाद्भुतः ।

यत्रोपकरणभावात्मायास्येवंविधो जनः ॥ ३ ॥

तमसा—इदानीं तु शम्भूकृतृत्तान्तेनानेन सम्भावितजनस्थानागमनं
रामभद्र सरयूमुद्रादुपश्रुत्य भगवती भागीरथी यदेव भगवत्याऽनोपासुव्रथा
स्नेहादाशङ्कितं तदेवाशङ्क्य सीतासमेता केनचिद्विद्यं गृहाचारव्यपदेशेन
गोदावरीं विलोकयितुमागता ।

मुरला—सुचिन्तितं भगवत्या भागीरथ्या । राजधानीस्थितस्यास्य प्रसू-
तैस्तैर्जगतामाभ्युदयिने कार्यव्यापृतस्य 'रामभद्रस्य' नियताश्रितप्रतिशेषा ।
अव्यप्रस्य पुनरस्य शोकमात्रहितीयस्य 'पञ्चवर्गीप्रवेशो महाननर्थ इति'
तत्कथमिदानीं सीतादेव्यां रामभद्र आश्रामनीयं स्यात् ।

तमसा—उक्तमत्र भगवत्या भागीरथ्या 'वत्से देवयवनमम्भये सीते
अथ खड्गशयुष्मतो कुशलवयोर्द्वादशैस्त्वज्जन्मसु मुरस्य संस्थामहं प्रस्थि-

गन्धान् परिमलान् । प्रेरिते त . पर्वनेति २र्थं ॥ २ ॥ मूलसम्बन्धी
मौलिनः । मूलं सीतेति यावत् । 'मूत्रं पत्नीनिदानयो' इति हेम । अनीति
वाक्यसङ्गः । अभ्युपपन्ना अप्रगृहीता ॥ ईदृशानां विपाक इति ॥ ३ ॥
ईदृशानां सीताप्रमुखजनानाम् । विपाकं परिणामं 'जन्तुषु कर्मणा
विपाकः' इति हनुमन्नाटके । उपकरणभावं साधनत्वम् । एवंविध-
ईदृशः । गङ्गापृथिवीप्रमुख इति यावत् ॥ ३ ॥ यत्तदो प्रमादस्थानमर्थ इति
बोध्यम् ॥ अपदेशं व्याजः । आभ्युदयिने अभ्युदयकारे । सङ्ख्या

१ 'मूलस्य एव' न २ 'अस्ति रात्रि' न ३ 'तस्य' न ४ 'गङ्गादेव्या समर्पित
सयम्' न ५ 'शम्भूकृतृत्तान्तेन' घ ६ 'जनस्थान' न, 'स्थानागमन' घ,
७ 'दादशजन्मसंवत्सरस्य' घ, 'दादशसंवत्सरस्य' न.

रमिवर्तते । तदात्मनः पुराणब्रह्मरमेतावतो मानवस्य रामपित्रंशस्य प्रस-
वितारं सवितारमदहतपाप्मानं देवं स्तुहस्तावचितैः पुष्पैरपतिष्ठत् । न च
स्वामवलिष्टृचारिणोमस्तथ्यभावाद्देवता अपि द्रक्ष्यन्ति किं पुनर्मर्त्याः ।
इति । अहमप्याज्ञापिता 'तमसे स्वयि प्रकृष्टप्रैमैव नभूजानकी । अतस्त्वमे-
वासा । प्रत्यनन्तरीभव' इति । साहमधुना ययादिष्टमनुतिष्ठामि ।

मुरला—अहमप्येतं वृत्तान्तं भगवत्यै लोषामुद्रायै निवेदयामि । राम-
भद्रोऽप्यागत एवेति तर्कयामि ।

तमसा—तदियं गोदावरीहृदादिच्छम्य

परिपाण्डुदुर्बलकपोलसुन्दरं

दधती विलोलकयरीकमाननम् ।

करुणस्य मूर्तिरथर्वा शरीरिणी

रिरहव्यधेष पनमेति जानकी ॥ ४ ॥

मुरला—इयं हि सा

किसलयमिव मुग्धं बन्धनादिप्रलूतं

हृदयकुसुमशोषी दारुणो दीर्घशोकः ।

ग्लपयति परिपाण्डु क्षाममस्याः शरीरं

शरदिज इव धर्मः केतकीगर्भपद्मम् ॥ ५ ॥

(इति पतिक्रम्य लिप्कान्ते ।)

शुद्धविष्कम्भकः ।

(नेपथ्ये ।) प्रमादः प्रमादः ।

मङ्गलं द्वादशी अन्वपूर्तिः । 'प्रमिहस्तनवर्षणो' इति नानार्थमञ्जरी ।
अत एव 'वयसा द्वादशाब्दकी' इति सप्तमाष्टे वर्धनाटकमन्दरीने रामे प्रति
दृक्क्षणेन वक्ष्यते । तत् तस्मात् । पुराणं पुरातनधासां...मानवस्य
मानवसमूहस्य । 'नानवानां तु मानवम्' इत्यमरः । प्रसवितारं जनकम् ।
उपतिष्ठत् सेवत् । प्रेति प्पनि । मर्त्याः रामादय इति भावः । अत
एवाग्ने—'तमसे ओसरह दाव' इति सभयं सीतया वक्ष्यते । प्रत्यनन्तरी-
भव उहाया भवेत्यर्थः ॥ परिपाण्डुदुर्बलेति ॥ ४ ॥ कयरी वृक्ष-
पाश ॥ ५ ॥ किसलयमिवेति ॥ ५ ॥ किसलयमिव स्थितमिति शेषः ।
शरीरमिशेषननेतत् । बन्धनात् वृन्तात् । दीर्घशोकः अव्यक्तं पदं मध्यमम् ।

(ततः प्रविशति पुष्पावचयव्यासः सक्कणौत्सुक्यमाकर्णयन्ती सीता ।)

सीता—अगमहे जानामि प्रियसखी मे वासन्ती व्याहरति । अहो जानामि प्रियसखी मे वासन्ती व्याहरति ।

(पुनर्नैपथ्ये ।) सीतादेव्या स्वकरफलितेः सहस्रकीपल्लवाप्रैः

रमे लोलः करिकलभको यः पुरं धार्धतोऽभूत् ।

सीता—किं तस्य । किं तस्य ।

(पुनर्नैपथ्ये ।) यध्या सार्धं पयसि विहरन्तोऽयमन्येन दर्पा-

दुहामेन द्विरदपतिना सन्निपत्यामियुक्तः ॥ ६ ॥

सीता—(सर्वभ्रमम् । कतिचित्पदानि गत्वा ।) अजउत्त परिताहि

परिताहि मह त पुत्तभम् । (स्मृतिमभिनीय सर्वेष्ट्यम् ।) हद्दी हद्दी ।

ताह जेव चिरपरिचिदाह भखराई पञ्चवटीदसणेण मं मन्दभाहिणि

अणुबन्धन्ति । हा अजउत्त । (मृण्णुति ।) आर्यपुन परित्रायस्स परित्रा-

यस्स मम त पुनक्कम् । हा धिक् हा धिक् । तान्येव चिरपरिचितान्यधराणि

पञ्चवटीदर्शनेन मा मन्दभागिनीमनुबन्धन्ति । हा आर्यपुन ।

प्रविश्य तमसा—वत्से समाश्रयिहि । समाश्रयिहि ।

(नैपथ्ये) विमानराज भग्नैव स्वीयताम् ।

क्षामं वृत्तम् ॥ ५ ॥ इति शुद्धविष्कम्भः ॥ औत्सुक्यं उत्कण्ठा । अहो-

जानामि प्रियसखी वासन्ती व्याहरतीति । व्याहरति क्रन्दतीत्यर्थः ॥

सीतादेव्याः स्वकरेति ॥ ६ ॥ कलितैः दत्तैः । सहस्रकी गजभक्ष्यतरुः ।

‘लोलः साशः’ इति कपिलः । तस्मात् किं तस्य । यध्या निजकर्ण्या ।

सार्धं सह । ‘यण्ड उहाम उद्धट’ इति शब्दार्णयः । ‘उहामस्य कले’ इति

गौवर्धनः । अभियुक्तः अभिशृङ्खितः । ‘अभियोगस्तभिप्रह’ इत्यमरः ॥

॥ ६ ॥ आर्यपुन परित्रायस्स परित्रायस्स मम पुनक्कम् । हा धिक् ॥ धिक्

तान्येव चिरपरिचितान्यधराणि पञ्चवटीदर्शनेन मा मन्दभागिनीमनुबन्धन्ति ।

हा आर्यपुन । ‘पुनक् कृत्रिमे पुने’ इति संसारावर्तः । अखराइ इति

कान्दिदासादिवत् कवे प्रमादः । ‘अक्ष्यादिपु ॥’ इति गण्ये पठितत्वात् ।

‘दीने च मन्दभाग’ इति त्रिकाण्डशेषः । तमसेति—अत्र पात्रासूचनं

कवे प्रमाद इति केचित्, तद्भूसापट्टन्यायानुकरणम् । ‘उत्साहखेदतोषादौ

पानासूचन’ इति जयदेवोक्तेः ॥ अहमहे जलभरभरितमेघमन्यरत्ननितगम्भी-

रमासलः कुतो नु भारतीनिर्घोषं प्रविशन् कर्णविवरं मामपि मन्दभागिनीमु-

सीता—ममवद हि ममत्वे अस्मिन्नुदेति । सरमंजाएण एवमिहा-
 एति अस्मिन्नेव देव इदं बहिरुदरं । अस्मिन् हि ममत्परिष्फुटं ।
 सरमंजाएण प्रत्येकान्ते अस्मिन्नेव एतद् व्यहन् ।

तमसा—धूपते तपस्वत किं इदं इदं इदं धारणार्थमेव साको राजा
 अस्माकमप्यत इति ।

सीता—दिष्टिमा अस्मिन्नेवमो वतु सो रामा । दिष्टा अपरिहीन-
 धर्मः खतु स राजा ।

नेम्ये । यत्र हुमा अपि मृगा अपि बन्धवो मे

यानि प्रियासहचरश्चिरमध्ववात्सम् ।

लुप्तपति । 'ममत्परिष्फुटं' इत्यमरदोषः । भरन्तो इति वेदीयं शब्दः ।
 'भरतो' इति महाराष्ट्रः । ससितास्त्रनेति—अस्माकमेतसीताबचनभवा-
 दिति मवः ॥ अपरिष्फुटनिस्वाने इति ॥ ७ ॥ निस्वाने ध्वना ।
 'इदोमरुदस्ता' इति शाश्वतः । स्तनयित्री मेमे । चरिता च बरुष्टि-
 ता च यस्मिन् कर्माति क्रियाविशेषस्तथा धर्मपरत्वेऽपि न दोषः । शत एव
 'अकुलनीक्षितं जनै' इति माघः ॥ ७ ॥ भवति किं भवति अपरिष्फुटेति ।
 सरमयोगेन प्रत्यभिमानाभि जायतेपुनरेव एतद्याहन्म् । 'दिष्टापे इदं धारणम्'
 इत्यमरमाला । दिष्टा अपरिहीनधर्मं चत्वेव राजा । यच्छब्दद्वयेन तटानि
 लक्ष्यन्ते ॥ यत्र हुमा अपीति ॥ ८ ॥ अधीति—अधिवासं शकार्पणे-

१ 'उत्सावेदि' (उत्सागम्यति) क-घ, 'उत्सावेदि' क. २ 'मिमचत्तेति
 निनदे' घ, 'मिमचत्तेति निनदे' घ, 'निकागे' न-क. ३ 'मर वा सरमंजाएण
 एवमिहादि ममत्तुते जेव बाहरदि' (यथा पुनः सरमयोगेन प्रत्यभिमानं शब्द-
 पुन एव व्याख्याति) क-घ-च. ४ 'इदं धारणम्' न. ५ 'राजपयो' क-घ-च.

एतानि तानि बहुनिर्झरकन्दराणि

गोदावरीपरिसरस्य गिरेस्तटानि ॥ ८ ॥

सीता—(दृष्ट्वा) दिष्टिमा वहं पहादचन्द्रमण्डलावाण्डुरपरिव्रामदु-
श्चलेन आभारेण अर्धं निजसौम्यगम्भीराणुभावमेतत्पद्यहिजाणिमो अज-
उत्तो जेम्ब । भवति तमसे धारेहि मं । दिष्टमा कथं प्रभातचन्द्रमण्डलापाण्डु-
रपरिक्षामदुर्बलेनाकारेणायं निजसौम्यगम्भीराणुभावमानप्रत्यभिज्ञातव्य आर्य-
पुन एव । भवति तमसे धारय माम् । (इति तमसामाश्लिष्य मूर्च्छति ।)

तमसा—वत्से समाश्रयतिहि समाश्रयतिहि ।

(नेपथ्ये ।)

भनेन पञ्चवटीदशनेन

अन्तर्लानस्य दुःखाग्नेरघोहामं ज्वलिष्यतः ।

उत्पीड इयं धूमस्य मोहः प्रागाद्युजोति माम् ॥ ९ ॥

हा प्रिये जानकि ।

तमसा—(स्वगतम् ।) इदं तदाशङ्कितं गुरुजनेनै ।

सीता—(समाश्रय ।) हा कह एदं । हा कथमेतत् ।

(पुनर्नेपथ्ये ।)

हा देवि दण्डकारण्यवासप्रियसति विदेहराजपुत्रि ।

सीता—हृदी हृदी । मं मन्दभाहिनि याहरिभ आमीलंतणेत्तणीलुप्पलो-
मुच्छिदो जेम्ब । हा कह धरणिबहे निरुद्धनिस्सामणीसहं विपरहृथो ।

व्यर्थः । तान्येतानीत्यन्वयः । गोदावरीं परितः सरति व्याप्नोति गोदावरी-
परिसरः । तटानीति प्रमादं 'तटो भृगु' इत्यमरसिंहेनाभिधानात् । अतः
एव । 'तीरे तटोऽस्त्री पुंसेव भृगौ' इति शब्दमाला । दिष्टमा कथं प्रभात-
चन्द्रमण्डलपरिक्षाम धूसरेणाकारेणायं निजसौम्यगम्भीराणुभावमानप्रत्यभि-
ज्ञातव्य आर्यपुन एव । भवति तमसे धारय माम् ॥ आकारेण
आकृष्टा उपलक्षितः । 'खके निले निजम्' इत्यमरः । अनुभावः प्रभावः ॥
अन्तर्लानस्य दुःखाग्नेरिति ॥ ९ ॥ उहामं उद्धृतं यथा तथा । धूम-
स्योत्पीडः । 'वलिवाद्गुरो' इति मकुटः । 'अज्ञानभ्रममूर्छादौ मोह' इति
कपिलः । प्राक् आदौ ॥ ९ ॥ गुरुजनेन लोपासुरयेनि पूर्वोक्तमूहम् ।
विदेहेति ध्वनिः । हा धिक् हा धिक् । मा मन्दभागिनीं व्याहृत्य गीलधेन-
नीलेत्पलो मूर्च्छित एव । हा कथं धरणीपृष्ठे निरुद्धनिस्सहनिश्वास पतितः ।
'समो निस्सहदुस्सहो' इति त्रिकाण्डशेषः । विप्रलब्ध इति पाठे वक्षितः

भगवद्दि तमसे परिचाणहि परिचाणहि । जीवावेहि अज्जठत्तं । हा धिक् हा धिक् । मा मन्दभागिनीं-व्याहलानीलनेत्रनीलोत्पलो मूर्छित एव । हा कयं परनिष्ठे निरुद्धनि श्वासनि सहं विरयस्स । भगवति तमसे परित्रायस्स परित्रायस्स । जीवयायंपुत्रम् । (इति पादयो- पठति ।)

तमसा—त्वमेव ननु कल्याणि सजीवय जगत्पतिम् ।

प्रियस्पर्शो हि पाणिस्ते तत्रैव निरतो जनः ॥ १० ॥

सीता—जं होदु तं होदु । जहा भगवद्दं अणवेदि । यद्भवतु तद्भवतु । यथा भगवत्प्रापयति । (इति मसंभ्रमं निष्कान्ता ।)

(ततः प्रविशति भूम्या निपतिन सास्रया सीतया स्पृश्यमानः साहाशोच्छ्वासो रामः ।)

सीता—(किञ्चित्स्पर्शम् ।) जाने ठण पद्माभदं विभ जीविअं तेहो-भस्स । जाने पुन प्रत्यागतमिव जीवितं त्रैलोक्येस्स ।

रामः—इत्त मोः किमेतत् ।

आश्चर्योत्तनं नु हरिचन्दनपल्लवानां

निष्पीडितेन्दुकरकन्दलजो नु सेकः ।

आतर्जनीमितपुनःपरितर्पणोऽयं

सजीवनोपधिरसो नु हृदि प्रसिक्तः ॥ ११ ॥

इत्यर्थः । जीवितेनेति शेषः । भगवति तमसे परित्रायस्स जीवयायंपुत्रम् ॥ त्वमेव ननु कल्याणीति ॥ १० ॥ जगत्पतिपदमहिम्ना त्वं लक्ष्मीरिति भावो व्यज्यते । तथा च रामायणे—‘सीता लक्ष्मीर्भवान्विष्णु’ इति । ते यमं यत्र यस्यां त्वरीत्यर्थः । एष जनः रामः ॥ १० ॥ यद्भवति तद्भवतु । यथा भगवती प्रापयति । जाने पुन प्रत्यागतमिव जीवितं त्रैलोक्येस्स । एतेन रामस्स त्रैलोक्येस्स च एकाप्यवर्णनादद्वैतमेव श्रमात्किमिति कविना सिद्धान्त-मागो दर्शित इति बोध्यम् । अत एव ‘हरिरेव जगन्मगदेव हरिः’ इति, ‘सर्वं विष्णुमयं जगत्’ इति, ‘भूतानि विष्णुर्भुवनानि विष्णु’ इति प्रायः । मो इति मनः प्रति चनोपनम् ॥ अथ स्वर्गं द्वाभ्यां विस्तिनष्टि ॥ आश्चर्योत्तनं नु इति ॥ ११ ॥ ‘रसाविर्भूतये यत्स्यादद्भुजीभिः प्रपीडनम् । तदाश्च्योत्तनमाश्च्योत्तनं’ इति च द्विरूपः । आ समन्तात् श्च्योत्तनं गलनं वा । अत एव ‘अनोत्तङ्गिनयनान्नुभि’ इति अलङ्कारव्यातमारुतचम्पौ । नु किम् । ‘कुंठि वा हरिचन्दनम्’ इत्यमरः । करकन्दलः किरणसमष्टिः । ‘कन्दे गोले समष्टौ

१ ‘तत्रैव निपतो भव’ वः, ‘तत्रैव निपतो भरः’ घः, २ ‘वैदोक्तनायस’ वं-घः, ३ ‘प्रश्नोत्तन’ घ-वः, ४ ‘जीवितवरोः पर-’ व-घः.

अपि च ।

स्पर्शः पुरा परिचितो नियतं स एव

सञ्जीवनश्च मनसः परितोषणश्च ।

सन्तापजां संपदि यः परिहृत्य मूर्च्छा-

मानन्दनेन जडतां पुनरातनोति ॥ १२ ॥

सीता—(सप्ताध्वसोत्कम्पमपहृत ।) एत्तिअ जेम्ब दाणिं मे बहुदर ।
एतावदेवेदानीं मे बहुतरम् ।

रामः—(उपविश्य ।) न खलु वत्सलया सीतादेव्याभ्युपपन्नोऽस्मि ।

सीता—हृदी हृदी । किं सि म अजडतो भगिस्तदि । हा धिक् हा
धिक् । किमिति मामार्यपुत्रो मार्गिष्यते ।

रामः—भवतु । पश्यामि ।

सीता—भवद्वि तमसे ओसरख दाव । म पेक्खिअ अणम्मणुणादेण
संगिहाणेण राभा अहिअं कुप्पिस्समदि । भगवति तमसे अपसरावस्तावत् ।
मां प्रेक्ष्यानभ्यनुज्ञातेन सभिषानेन राज्ञाधिकं कोपिष्यति ।

तमसा—अयि वत्से भागीरथीप्रसादाद्जनदेवतानामप्यदृश्यासि सद्यस्तां ।

सीता—हुम्, अरिध एद । हुम्, अस्त्येतत् ।

‘व वन्दल’ इति संसारायतः । आ समन्तात् तप्तं च तत् जीवनं ।
पुनः परि परित तर्पयतीति तर्पण इत्यर्थः । ‘तर्पणं प्रीणनावने’ इत्यमरः ।
प्रकर्षेण सिक्तं प्रशब्दं पादपूरणे इति केचित् । ‘स्वप्नो नु माया नु’ इत्यस्या-
ख्यातशार्ङ्गान्तलक्षोऽनुकाराणामिव एतत्पद्यानुकारयोः पुनरुक्तिः क्षन्तव्या ॥
॥ ११ ॥ स्पर्शः पुरा परिचित इति ॥ १२ ॥ नियतं नियमप्राप्तं यथा
तथा । सम्यक् जीवयतीति सञ्जीवनः । स स्पर्शः । आनन्दनेन आनन्द-
प्रापणेन सभाषणेन वा । जडता शीतलता सन्धता वा ॥ १२ ॥ एतावदे-
वेदानीं मे बहुतरं एतावज्जीवनमिति भावः । बहुतरं मुखमिति शेषः । ‘व-
त्सलस्तु प्रसन्न’ इति हारावली । अभ्युपपन्नं अनुगृहीतं ॥ ॥ धिक्
हा धिक् कथमार्यपुत्रो मा निर्दिशति । भगवति तमसे अपसरावस्तावत् ।
मा प्रेक्ष्य अनभ्यनुज्ञातसन्निधाना राज्ञा कोपिष्यति । जनदेवतानामपि पीति-
किमुक्तं अन्यजनानामिति भावः । हु अस्त्येतत् । हुमित्याकर्षणाभिनयः ।
‘रामो नाम भव’ इति लीलाशुक्लः । सप्ताध्वसगद्गदमिति कथनं

रामः—हा प्रिये जानकि ।

सीता—(ससार्धमगदूदम् ।) भवउत्त नसारेसं क्खु एदं हमस्स
उचन्तस्स । (सासम् ।) अहवा किं चि वज्जमहं जम्मान्तरेसु वि पुणो असं-
भाविदुल्लहदंसगस्स मं जेव्व मन्दमाइणिं उदिसिअ वण्डलस्स 'एवंवा-
दिणो भजउत्तस्स उवरि निरणुकोसा मविस्सं ।' अहं एदस्स हिअर्थं
जाणामि ममावि एसो । आर्यपुन असदसं खल्वेतदस्य वृत्तान्तस्य । अथवा
किमिति-वज्जमयी जम्मान्तरेष्वपि पुनरमम्भावितदुर्लभदर्शनस्य मामेव मन्द-
भागिनीमुद्दिप वरसलस्येवंवादिन आर्यपुनस्योपरि निरणुकोसा मविष्णामि ।
अहमेतस्य हृदयं जानामि ममाप्येषः ।

रामः—(सर्वतोऽवलोक्य संनिर्वेदम् ।) हा म किंचिदग्र ।

सीता—भववदि तमस्ये सदा निष्कारणपरिचाहणो वि एदस्स एवंपि-

रामेणाहं दृष्टास्मीति भ्रान्तेरिति बोध्यम् । 'गदूदं स्खलिताक्षरम्' इति अम-
रमाला । आर्यपुन आर्यपुन असदसं खल्वेतस्य वृत्तान्तस्य । 'वृत्तान्तल्लु
प्रयोगे च व्यवहारे च' इति पद्ममाला । तथा वृत्तान्तस्य प्रिये जानकि
प्रयोगस्य व्यवहारस्य वा । एतत् निरूपणं अभिवयं वेति शेषः । असदृशं
अनुचितं खल्वित्यर्थः ॥ अथ स्वमानसं प्रत्याह-अहमेति । अथवा किमिति
वज्जमयी जम्मान्तरेषु पुनस्त्वभाविततुलाप्रलम्बदर्शनस्य मा मन्दभागिनीमु-
द्दिप्येवंवत्सलस्येवंवादिन आर्यपुनस्योपरि निरणुकोसा मविष्णामि । अहमेवैतस्य
हृदयं जानामि । एतेषामपि मनः । वज्जमयी अतिकठोरेति यावत् । ज-
म्मान्तरेषु आगामिजन्ममु । पुनस्त्वभावितं तुलाप्रलम्बस्यैव घटादिखर-
दालाकाया इव । अवधानविशेषलभ्यं दर्शनं यस्य । 'तुला घटा' इति, 'दि-
क्षराचलयोरग्रं' इति, 'लब्धं प्राप्ते तुलान्तास्थसलकायां च' इति मेदिनी-
हैमकेदाराः । मन्दं च तत् भागः भीसमूहः सोऽसा अलीति मन्दमा-
गिनी । तदिदं कोकप्रोलादिमुरारिप्रयोगवद्दयनीयम् । एवमतिशयेन वरस-
लस्य प्रसन्नस्य । एवं प्रिये जानकि इत्यादिप्रेमपुरस्सरमिति यावत् । निरणु-
कोसा निर्दया । ममेति हृदयं जानातीत्यर्थः । अत्र घटार्थे बहवः प्रांशुतर-
योप्रहृतुक्षममुपागवत्सर्वतृतीयवाच्यायन्ते इति दिक् ॥ भगवति तदा नि-
ष्कारणपरित्यागिनोऽपि नामैतस्य एवंविधेन दर्शनेन कीदृशी मे हृदयावस्था ।
'नाम प्रतिर्द्धा चेदारी' इति जयः । एवंविधेन निष्फलेनेत्यर्थः । अवस्थां

धेण दंसणेण केरिसी' मे हिअभावत्था । भगवति तमसे तथा निष्कारणपरि-
त्यागिनोऽप्येतस्येवंविधेन दर्शनेन कीदृशी मे हृदयावस्था ।

तमसा—जानामि वत्से जानामि ।

तदस्य नैराश्यादपि च कलुषं विप्रियवशा-

द्वियोगे दीर्घोऽस्मिन्नादिति घटेनात्स्तम्भितमिव ।

प्रसन्नं सीजन्यादयितकरुणैर्गाढकरुणं ।

द्रवीभूतं प्रेम्णा तव हृदयमसिन्क्ष्ण इव ॥ १३ ॥

रामः—देवि

प्रसाद इव मूर्तस्ते स्पर्शः स्नेहाद्रंशीतलः ।

अर्घोऽप्यानन्दयति मां त्वं पुनः क्वसि नन्दिनी ॥ १४ ॥

सीता—एदे वसु ते अगाधमाणसदंमिदसिणेहसंभारा आनन्दणिस्स-
न्दिणो मुहामभा अज्जउत्तस्स उल्लावा । जाणं पच्चपुण णिकालणपरिद्याभ-
सत्तिदोवि धहुमदो मह जम्मल्लाहो । एते खलु तेऽगाधेमानसदंशितस्नेहस-
म्भारा आनन्दनिष्यग्दिनं सुधामया आर्यपुनस्सालापा । येपा प्रखयेन
निष्कारणपरित्यागशक्त्यतोऽपि धहुमतो मम जन्मलाभ ।

वर्णयति ॥ तदस्य नैराश्यादिति ॥ १३ ॥ नैराश्यात् निराशत्वात् ।
तदस्य वदानीनम् । विप्रियं परित्याग । तद्वशात् । कलुषं आविलम् ।
झटिति सहसा । घटनात् निष्कलसवम्भादपि । स्तम्भितं संजातस्त्व-
म्भम् । 'स्तम्भो जडीभावे' इति नन्दवधि (२) । तस्य रामस्य । करुण-
रसै । गाढकरुणं शृणुदयम् । क्षणे कालविशेषे । द्रवीभूतमिव । हृदयं
एक सदपि परित्यागात्रानावस्थ वर्तत इति भावः ॥ १३ ॥ प्रसाद इव
मूर्त इति ॥ १४ ॥ मूर्तः मूर्तिमान् । स्नेहाद्रंशप्र सन्धिसङ्घटं घटनात्
स्तम्भित इव सन्तप्यम् । आनन्दयति तोषयति । नन्दिनीति कवेरचा-
तुर्यम् । तथापि नन्दयतीति धातुबलादवान्तरगेदः कथं । नन्दिनी प्रथ-
मैकवचनम् । नन्दिनी त्वं पुनः क्वसि इत्यर्थः । पुनरशब्दो वाक्यालङ्कारे ।
नन्दिनि इति सम्बोधन इति केचित् । तत्र । देवीति सम्बोधनस्यैव प्राध-
त्यात् ॥ १४ ॥ एते खलु ते अगाधमानसदंशितस्नेहसम्भवा आनन्दनिष्य-
ग्दिनः सुधामया आर्यपुनस्सालापा । येपा प्रखयेन निष्कारणपरित्यागश-

१ 'कीदृशी प्रिय मे हिअमाणुबन्धोत्ति ण जानामि' (कीदृश इव मे हृदयानु-
बन्ध इति न जानामि) क-घ-घ. २ 'घटनोत्तम्भितमिव' घ-घ. ३ 'अर्घोऽप्ये-
वाद्रंशति' घ-घ. ४ 'नन्दिनि' क-घ-न-व. ५ 'अगाधसिद्ध' क-घ-घ.

रामः—अथवा कुतः प्रियतमा । नूनं सङ्कल्पाभ्यासपाटवोपादानं एव
राममद्रस्य क्रमः ।
(नेपथ्ये) अहो महान्यमादः प्रमादः । ('सीतादेव्याः स्वरकलितैः'
इत्यर्थं पठ्यते ।)

रामः—(सङ्कलणौत्सुजम् ।) किं तस्य ।

(पुनर्नेपथ्ये । 'वध्वा सार्ध' इत्युत्तरार्धं पठ्यते ।)

सीता—को दारिणि अहिङ्गिस्मिन् । क इदानीमभियोज्यते ।

रामः—कासौ कासौ दुरात्मा यः प्रियायाः पुत्रकं वधूद्वितीयमभि-
वति । (इत्युत्तिष्ठति ।)

प्रविश्य सन्नान्ता । वासन्ती—कथं देवो रघुनन्दनः ।

सीता—कहं पित्रसहो मे वामन्ती । कथं प्रियसखी मे वासन्ती ।

वासन्ती—जयतु जयतु देवः ।

रामः—(निरुप्य ।) कथं देव्याः प्रियसखी वासन्ती ।

वासन्ती—देव त्वयंतां त्वयंताम् । इतो जटायुर्निर्गच्छ दक्षिणेन
सीतालीयेन गोदावरीमवतीये सम्भाषणु देव्या. पुत्रकं देवः ।

सीता—हा ताद जटायो मुष्णं मुष्टं विणा इदं जगद्वाणम् । तात
जटायो शून्यं त्वया विनेदं जनस्थानम् ।

रामः—अहह हृदयममं हि उदः खल्वमी कथोद्वाता ।

वासन्ती—इव इतो देवः ।

त्यतोऽपि बहुमतो जन्मलाम् । सम्भवः उत्पत्तिः शल्यतः शल्यादपि ।
तथा च ईदृशात्पनिवारणाय शरीरपातोऽस्तु, एतादृशप्रियंवदनामोपभोगाय
पुनर्जन्मलामोऽन्विति सीताया भाव इति बोध्यम् ॥ सङ्कल्पस्यावभासे
मासने यत् पाटवं सामर्थ्यं तदेव उपादानं साधकतमं यस्य, 'करणं सा-
धकतमोपादाने' इति विक्रमार्कः । उपादानमिति ध्वनिः । विभ्रमः सीता-
सम्बन्धरूपो विलास इत्यर्थः ॥ 'प्रमादोऽनवधानता' इत्यमरः । क इदानी-
मभिममिष्यति । कथं प्रियसखी मे वासन्ती । जटायुर्निर्गच्छन्तोऽपि शब्दः
'जटायुस्तु जटायुवत्' इति लिङ्गनिर्णयः । हा तात जटायो शून्यं त्वया
जनस्थानम् । मनं विष्यन्ति मर्मानिघाः । 'उपोद्वात उदाहारः' इति,

१ 'पटवोत्पादिनः' घ; 'पाटवोत्पादः' व. २ 'अभिजुज्ज' (अभिजुज्जे) न.

३ 'देव त्वयंतां त्वयंताम्' इति न. ४ 'जटायुर्निर्गच्छ' व; 'जटायुर्निरे' घ.

सीता—भगवदि सच्चं जेव्व वणदेवदा वि म न पेवसन्दि । भगवति सत्यमेव वनदेवता अपि मा न प्रेक्षन्ते ।

तमसा—अयि वत्से सर्वदेवताभ्यः प्रकृष्टतममैश्वर्यं मन्दाकिनीदेव्याः स्रक्तमित्याशङ्कसे ।

सीता—तदो अनुसरह । ततोऽनुसराव । (इति परिक्रामति ।)

रामः—भगवति गोदावरि नमस्त्रे ।

वासन्ती—(विरूप्य ।) देव मोदस्व विजयिना वधूद्वितीयेन देव्याः पुत्रकेण ।

रामः—विजयतामायुष्मान् ।

सीता—भग्महे ईदिसो मे पुत्तओ संयुत्तो । अहो ईदशो मे पुत्रकः ससृत् ।

रामः—हा देवि दिष्टया वर्षसे ।

येनोद्गच्छद्विसकिसलयस्निग्धदन्ताङ्कुरेण ॥ १५ ॥

ध्याकृष्टस्ते सुतनु लघलीपह्वरः कर्णमूलात् । ॥ १५ ॥

सोऽयं पुनस्तव मदमुखां वारणानां विजेता ॥ १५ ॥

यत्कल्पमाणं वयसि तरुणे भाजनं तस्य जातः ॥ १५ ॥

सीता—भविष्यो दाणिं अर्भं दीहाऊ इमाए सोम्मदसणाए होहु । अविपुक्त इदानीमय दीर्घायुरनया सौम्यदर्शनया भवतु ।

रामः—सखि वासन्ति पश्य पश्य कान्तानुवृत्तिचातुर्यमपि शिक्षितं वत्सेन ।

उद्धात इति पाठे 'उद्धात भारम्भ' इति चामर ॥ भगवति सर्वथा वन-
देवता अपि मा न द्रक्ष्यन्ति । येष्वर्थे वनदेवतामाहात्म्यमिति यावत् ।
मन्दाकिन्याः भागीरथ्या 'गङ्गा मन्दाकिनी भागीरथी च त्रिविधापणा'
इति रत्नमाला । ततोऽनुसराव । अद्वाहे ईदशो मे पुत्रकस्ससृत् ॥ येनो-
द्गच्छदिति ॥ १५ ॥ उद्गच्छत् चदयच्च तत् विसं मृणाल तदेव क्लि-
लयम्, तद्वत् स्निग्धो मसृण दन्ताङ्कुरः यस्य । क्लिलयमिति पद व-
हिर्माष्टप्यमानसूचकम् । लघली 'राय आवली' इति महाराष्ट्राः । कर्ण-
मूलात् ध्रुवसोरादिभागात् । ध्वनिश्च । तस्य कल्याणस्य करिष्यनुवर्तना-
दिरूपस्य इत्यर्थः ॥ १५ ॥ अयि पुत्र इदानीं दीर्घायुरनया सौम्यदर्शनया
करिष्या सह भवतु । अयीति वासन्ती प्रति संबोधनम् । यत्सेन करि-

(३५-११)

लीलोत्प्रातमृणालकाण्डकवलच्छेदेषु सम्पादिताः

पुण्यपुष्करवासितस्य पयसो गण्डूपसंकान्तयः ।

सेकः शीकरिणा करेण विहितः कामं विरामे पुन-

यत्त्रेहादनरालनालनलिनीपत्रातपत्रं धृतम् ॥ १६ ॥

सीता—ममवदि तमसे अयं दाव ईरिसो जादो । दे उण ण आगामि कुसलवा पृथिपुण कालेण केरिसा सवुत्तेत्ति । ममवति तमसे अय तावरीदशो जात । तो पुनरं जानामि कुसलवावेतावता कालेन कीदृशी सवृत्ताविति ।

तमसा—यादशोऽय तादशौ तावपि ।

सीता—ईरिसी मह मन्दभाङ्गी जाप् ण केवल निस्सहो भज्जउत्त-
विरहो पुत्तविरहो वि । ईरदयह मन्दभागिनी यस्या न केवलं नि सह आर्य-
पुनविरह पुनविरहोऽपि ।

तमसा—भवितव्यतेयमीरसी ।

सीता—किंवा मप् पच्छप् जेण चारिसपि मह पुत्तभागं ईमिपिरल-
कोमलधवलदसपुंजलकवोल अणुपदमुदकाभलीविहमिदं निवद्धकाममि-
हण्डमं भमलमुदपुण्डरीकमुभलं ण परिचुम्भियमं भज्जउत्तेण । किं वा मया
प्रसूतया येन तादशनपि मम पुनर्योत्तादशनीपद्विरलकोमलधवलदशनोज्ज्वलक-
पोलमनुबद्धमुग्धकाकणीविहसित निवद्धकाकशिखण्डकममलमुखपुण्डरीकमुगलं
न परिचुम्बितमार्यपुत्रेण ।

पुनरेण ॥ लीलोत्प्रातमृणालेति ॥ १६ ॥ यत् यस्तात्कारणात् । छे-
देषु मत्रेषु । क्वत्ताभंस्पदानविभागेषु इति यावत् । छेदो विभक्तने भक्त-
व्यययो' इति मकुटः । पुण्यश्च तत् पुष्करे इत्याप्रे यासितं सजात-
वाचम् । कामं यथेप्सितम् । विरामे विधान्तिरियमे 'विधान्ती च विरामे'
इति नन्दी । अनरालं अवकम् ॥ १६ ॥ ममवति तममे अयं तावरीदशो
जात । तो पुनरं जानामि एतावता कालेन कीदृशी सवृत्ताविति । ईरदयस्मि
मन्दारिणि (मन्दभागिनी) यस्या न केवल निस्सह आर्यपुनविरह , पुनविर-
हश्च । किं वा मया प्रसूतया यस्या मम पुनयोत्तादशनीपद्विरलकुड्मलितधवल-
दशनोज्ज्वलितछेयनननुबद्धमुग्धकाकणीहसितन्तियोज्ज्वलं मुखपुण्डरीकं न चु-
म्बितमार्यपुत्रेण । विरलं यथा तथा कुड्मलिते प्रसादसूचको धवलशब्दः ।
'प्रसादे तु रण्यता' इति समयपद्धतिः । काकलीपुष्करिहसितमिति
विवेकः । 'काकली तु कले सूक्ष्मे ध्वनौ' इत्यमरः । 'मुखस्य दर्पणाब्जेन्दुपु-

१ 'सम्पादिता' घ. २ 'लीलात्पत्रम्' घ. ३ 'दशानुगच्छन्' (दश-
नकुच्छेज्जन्) न.

तमसा—अस्तु देवताप्रसादात् ।

सीता—मम यदि तमसे एदिणा अवचमं सुमरणेण उत्ससिदपण्डु-
रणी दाणि वचाणं पिदुणो संणिहाणेण वणमेत्तं संमारिणीदि सैदुत्ता ।
भगवति तमसे एतेनापलसम्मरणेनोच्छ्रितप्रसुतस्वनी इदानीं वत्सयो पितुः
संनिधानेन क्षणमात्रं संसारिण्यस्मि सृजता ।

तमसा—किमशौच्यते । प्रसवो यत्तु प्रकल्पयन्तः अहस्य । परं चैत-
दन्योन्यसंश्लेषणं पित्रोः ।

अन्तःकरणतत्त्वस्य दम्पत्योः स्नेहसंश्रयात् ।

आनन्दग्रन्थिरेकोऽयमपत्यमिति वक्ष्यन्ते ॥ १७ ॥

वासन्ती—इतोऽपि देव. पश्यतु ।

अनुदिवसमवर्धयत् प्रिया ते

यमच्चिरनिर्गतमुग्धलोलवर्धम् ।

मणिमुकुट इयोच्छ्रितः कदम्बे

नदति स एष यधूसरः शिरण्डी ॥ १८ ॥

सीता—(प्रकौटुकस्नेहासम्) एतो सो एतो सो । एष स एष स ।

णरीकादयः' इति शृङ्गारमञ्जरी । अस्तु इति शुभितमिलनेनानुपपन्नः ।
भगवति तमसे एतेनापलसम्मरणेन उच्छ्रापितप्रसुतस्वनी इदानीं वत्सपितु-
स्संनिधानेन क्षणमात्रं संसारिण्यस्मि सृजता । उच्छ्रितं उद्धृतं प्रसुतं
अव यमोत्साहसौ स्तनौ यस्या । वत्सयोः कुशलवयोः । पितुः निजमर्तुः
रामस्येत्यर्थः । एतेन कविना निजं द्राविडत्वमाविष्टमिति बोध्यम् । स्वजेति
कवेः प्रमादः । उनेति साधु । क्षणस्य अक्षयादियगे पठितत्वात् । प्रसवः
सन्तान । स्नेहस्य प्रेम्णा । प्रकल्पः उत्कर्षः । पर्यन्तः अवधि यस्य ।
प्रतदिति प्रसव इत्यभिधेयं अपत्यमित्यर्थः । परं उत्कृष्टं बहुमशक्यमिति
भावः । पित्रोः संश्लेषणं सुरतात्मकं उपगूहनमिति यावत् ॥ तदेव निशि-
नटि— ॥ अन्तःकरणतत्त्वस्येति ॥ १७ ॥ दम्पत्योः तरुणस्त्रीपुरुषयोः ।
अन्तःकरणमिति यत्तत्त्वं इन्द्रियं तस्य स्नेहेन प्रेम्णा सह संश्रयात्
संमेलनादेनो । अयमनुभवसिद्धः । आनन्दस्य ग्रन्थिः बीजं तस्य रेकः
रैचनं तदेवापत्यमित्यर्थः । तथा च दम्पत्योरन्तःकरणप्रेमपूर्वसंयोगवृत्तितः
आनन्दरस एवापत्यमिति भावः । 'तत्त्वं तु वेदाणि इन्द्रिये' इति, 'ग्रन्थिः
पूर्वणि बीजे च' इति, 'उत्सर्गो रेकरचने' इति हाराचलीकपिलविक्र-
मार्काः ॥ १७ ॥ अनुदिवसमवर्धयदिति ॥ १८ ॥ यं शिरण्डीनम् ।

१ 'तार्ण अ' क-च; 'तार्ण व' घ. २ 'प्रकृष्ट' न. ३ 'प्लव' न. ४ 'अह' न.
क्षमदताण्डवोत्सवान्तेष्वयमन्विषेद्वत्तमुग्धलोलवर्ध.' घ-च.

रामः—मोदस्व वास मोदस्व ।

सीता—एवं होतु । एवं भवतु ।

रामः—अग्निषु कृतपुटान्तर्मण्डलावृत्तिचक्षुः-

प्रचलितचटुलभूताण्डवैर्मण्डयन्त्या ।

करकिसलयतालेमुग्धया नृत्यमानं

सुतमिव मनसा त्वां चेतसलेन सरामि ॥ १९ ॥

इन्त तियेञ्चोऽपि परिचयमनुरूप्यन्ते ।

कतिपयकुसुमोद्गमः कदम्बः

प्रियतमया परिवर्धितोऽयमांसीत् ।

सीता—(निरूप्य वाक्पुत्रम् ।) मुहु पचहिमानिदं भज्जडत्तेन । मुहु प्रत्यभिज्ञातमायंपुत्रेण ।

रामः—सरति गिरिमयूर एव देव्याः

स्वजन इवात्र यतः प्रमोदमेति ॥ २० ॥

वासन्ती—अत्र तावदासनपतेग्रह करोतु देवः ।

(राम उपविशति ।)

वासन्ती—

नीरन्ध्रबालकदलीवनमध्यवर्ति

कान्तासलस्य शयनीयशिलातलं ते ।

अत्र स्थिता वृणमदाद्वंदुशो यदेभ्यः

सीता ततो हरिणैर्न निमुच्यते स्म ॥ २१ ॥

यमेति प्वनि । महुदेति भ्रान्त पाठ । 'भमहुदारिषु' इति प्राकृतव्याकरणे
घरदचिरासनाद मुहुदेति साधु । शिखावला कदम्बे नीपट्टे ॥ एव स
घत्सेति मयूरं प्रति संबोधनम् ॥ अग्निषु कृतपुटेति ॥ १९ ॥ अग्निषु
अग्नेषु । कृतपुटान्तः नेत्रकोशान्तरे वासा मण्डलानां मण्डलानुरेक्षि-
तानाम् । आवृत्तिः पीन-पुन्यं तादृशं वक्ष्यन्तुः नेत्र तेन सह प्रचलिता
कम्पिता वा चटुला चतुरा भूः तस्या ताण्डवैः इतितरूपः नर्तनै कर-
नेन । एकपदमेतत् । त्वां मण्डयन्त्या मूपयन्त्या । आह्वतीति चभुरिति
च गदह्रयं विशेषणमित्येव्यर्थं कर्म । ताण्डवैर्मण्डयन्त्येति वार्थः ॥ अनु-
प्यन्ते अनुवर्तन्ते । यमेतिप्वनि । मुहु प्रत्यभिज्ञातमायंपुत्रेण । देव्याः
इतीदं मात्रं सरतीतिवदुपपन्नम् ॥ कतिपयकुसुमेति ॥ २० ॥ यतः
यस्मात् ॥ २० ॥ नीरन्ध्रबालेति ॥ २१ ॥ प्रथमचरणैकपदम् । 'शृगाया

॥ 'इतचपुः' घ, 'मण्डलावृत्ति चपुः' घ. २ 'य आसीत्' घ-य. १ 'पट-
ट्टेय कदली' क-घ-च. ४ 'वनगोचरेभ्यः' न-टी

रामः—इदं तावदक्षयमेव द्रष्टुम् । (इत्यन्यतो रुद्रमुपविशति ।)

सीता—सहि यासन्दि किं तुष्ट किदं अजउत्तस्स मह अ एदं दंसअ-
न्तीए । हद्दी हद्दी । सो जेव्व अजउत्तो तं जेव्व पञ्चवटीवणं सा जेव्व
पिअसही चासन्दी दे जेव्व विविहविसम्भसक्खिणो गोदावरीकाणणुदेसा पे
जेव्व जादणिक्खिसेसा मिअपक्खिपाद्वा सा जेव्व चाहम् । मह उण मन्द-
भाइणीए दीसन्तं वि सत्वं जेव्व एदं जग्घि ति सा ईरिसो जीवलोअस्स
परिणामो संवुत्तो । सखि चासन्ति किं त्वया कृतमार्यपुत्रस्य मम चैतदंशय-
न्त्या । हा धिक् हा धिक् । स एवायिपुत्रस्तदेव पञ्चवटीवनं सैव प्रियसखी
चासन्ती त एव विविधविसम्भसाक्षिणो गोदावरीकाननोद्देशात् एव जातनिर्वि-
शेषा मृगपक्षिपादपा सैव चाहम् । मम पुनर्मन्दभागिन्या दृश्यमानमपि सर्वमे-
वैतन्नास्तीति तदीदृशो जीवलोकस्य परिणामः संवृत्तः ।

चासन्ती—सखि सीते कथं न पश्यसि राममद्रस्यावस्थाम् ।

नचकुचलयस्त्रिधैरैर्ददध्र्यनोत्सयं

सततमपि नः स्वेच्छादृश्यो नवो नव एव यैः ।

विकलकरणः पाण्डुदृढाय शुचा परिदुर्बलः

कथमपि स इत्युन्नतैर्यस्तथापि दृशोः प्रियः ॥ २२ ॥

सीता—पेखामि सहि पेखामि । प्रेक्षे सखि प्रेक्षे ।

तमसा—पश्यन्ती प्रियं भूयाः ।

सीता—हा देव एसो मए विणा अहं वि एदेण विनेत्ति सिविनेपि

वनगोचरा इति कपिल । ततः अनन्तरम् । हरिणकैः बालहरिणैः । न
विमुच्यते स्म न विमुक्ता ॥ २१ ॥ चासन्ति किं त्वया कृतं आर्यपुत्राय
ममेतदंशयन्त्या । हा धिक् हा धिक्, स एवायंपुनः, तदेव पञ्चवटीवनम्,
सैव प्रियसखी चासन्ती, त एव विविधविसम्भसाक्षिणो गोदावरीकाननोद्देशाः,
एव जातनिर्विशेषा मृगपक्षिणः । मम पुनर्मन्दभागिन्या दृश्यमानमपि
सर्वमेवैतन्नास्ति । ईदृशो जीवलोकस्य परिणामस्संवृत्तः । एतत् शिलातल-
मित्यर्थः । जातः निर्विशेषः अस्मत्साधारण्यं येषु । निर्मया इति भावः ॥
नचकुचलय इति ॥ २२ ॥ ददत् वितरन् । ददन् इति कोऽपि बभ्राम ।
विकलानि अयथाभूतानि करणानि इन्द्रियाणि यस्य । परि अन्तर्बहिः ।
तथापि स्वभावादिति शेषः ॥ २२ ॥ पश्यामि सखि पश्यामि । प्रियं प-
श्यन्ती भूया इत्यन्वयः । हा देव एष मया विना अहमपि एतेन विनेति

१ 'परिवृत्तो' (परिवर्तः) क-घ-च. २ 'कुचलयल' क-घ-च. ३ 'ददौ'
च-घ. ४ 'दे' च-घ. ५ 'नव नवमेव य.' च-घ. ६ 'पाण्डुः सोय'
च-घ. ७ 'पश्य प्रिय भूयः' न.

केन संभावितं वासि । ता मुहुत्तमेतं जन्मान्तरादौ विज लब्धदंशनं वाहस-
लिलन्तरेषु पेशामि इव वञ्छलं ब्रजठचम् । (इति पद्मन्ती स्वता ।)
हा देव एष मया मिना बहमप्येतेन विनेति सत्रेपि केन सम्भावितमासीत् ।
तन्मुहुत्तमानं जन्मान्तरादिव लब्धदर्शनं बाष्पमण्डिलान्तरेषु प्रेक्षे तावद्वाहसल-
मार्यपुत्रम् ।

तमसा—(परिष्वज्य मायम् ।)

त्रिलुलितमतिपूर्यमानन्दशोकः ।

प्रमथमचक्षुजन्ती पद्मलोत्तानदीर्घा ।

क्षपयति हृदयेनं जेहनिप्यन्दिनी ते

धवलमधुरमुग्धा दुग्धकुल्येव दृष्टिः ॥ २३ ॥

वासन्ती—ददतु तरवः पुष्पैरर्घ्यं फलैश्च मधुच्युतः

स्फुटितकमलामोदप्रायाः प्रवान्तु वनानिलाः ।

कलमविरलं रज्यत्कण्ठाः कणन्तु शकुन्तयः

पुनरिदमयं देवो रामः स्वयं वनमागतः ॥ २४ ॥

रामः—एहि सखि वासन्ति मन्वितः स्वीयताम् ।

वासन्ती—(उपविश्य मायम् ।) महाराज अपि कुशलं कुमारलक्षणस्य ।

सत्रेऽपि केन संभावितमासीत् । तस्य मुहुत्तमेतं जन्मान्तरादौ विज लब्धदंशनं वाहस-
लिलन्तरेषु पेशामि इव वञ्छलं ब्रजठचम् । (इति पद्मन्ती स्वता ।)
हा देव एष मया मिना बहमप्येतेन विनेति सत्रेपि केन सम्भावितमासीत् ।
तन्मुहुत्तमानं जन्मान्तरादिव लब्धदर्शनं बाष्पमण्डिलान्तरेषु प्रेक्षे तावद्वाहसल-
मार्यपुत्रम् ।
त्रिलुलितमतिपूर्यमानन्दशोकः । प्रमथमचक्षुजन्ती पद्मलोत्तानदीर्घा ।
क्षपयति हृदयेनं जेहनिप्यन्दिनी ते धवलमधुरमुग्धा दुग्धकुल्येव दृष्टिः ॥ २३ ॥
वासन्ती—ददतु तरवः पुष्पैरर्घ्यं फलैश्च मधुच्युतः स्फुटितकमलामोदप्रायाः
प्रवान्तु वनानिलाः । कलमविरलं रज्यत्कण्ठाः कणन्तु शकुन्तयः पुनरिदमयं
देवो रामः स्वयं वनमागतः ॥ २४ ॥
रामः—एहि सखि वासन्ति मन्वितः स्वीयताम् ।
वासन्ती—(उपविश्य मायम् ।) महाराज अपि कुशलं कुमारलक्षणस्य ।
सत्रेऽपि केन संभावितमासीत् । तस्य मुहुत्तमेतं जन्मान्तरादौ विज लब्धदंशनं वाहस-
लिलन्तरेषु पेशामि इव वञ्छलं ब्रजठचम् । (इति पद्मन्ती स्वता ।)
हा देव एष मया मिना बहमप्येतेन विनेति सत्रेपि केन सम्भावितमासीत् ।
तन्मुहुत्तमानं जन्मान्तरादिव लब्धदर्शनं बाष्पमण्डिलान्तरेषु प्रेक्षे तावद्वाहसल-
मार्यपुत्रम् ।
त्रिलुलितमतिपूर्यमानन्दशोकः । प्रमथमचक्षुजन्ती पद्मलोत्तानदीर्घा ।
क्षपयति हृदयेनं जेहनिप्यन्दिनी ते धवलमधुरमुग्धा दुग्धकुल्येव दृष्टिः ॥ २३ ॥
वासन्ती—ददतु तरवः पुष्पैरर्घ्यं फलैश्च मधुच्युतः स्फुटितकमलामोदप्रायाः
प्रवान्तु वनानिलाः । कलमविरलं रज्यत्कण्ठाः कणन्तु शकुन्तयः पुनरिदमयं
देवो रामः स्वयं वनमागतः ॥ २४ ॥

१ 'मुहुत्तदर्शनं' घ, 'इहल्लद' न. २ 'वृत्तोच्चान' व-घ. ३ 'र-
र' घ-व. ४ 'रत्नकुण्डः' व-घ.

रामः—(अश्रुतिर्गमिनीय ।)

करकमलवितीर्णैरम्बुनीवारशष्पै-
स्तदशकुनिकुरङ्गान्मैथिली यानपुष्यत् ।

भवति मम विकारस्तेषु दृष्टेषु कोऽपि

द्वय इव हृदयस्य प्रस्तरोद्भेदयोग्यः ॥ २५ ॥

वासन्ती—महाराज ननु पृच्छामि अपि कुशलं कुमारलक्ष्मणस्येति ।

रामः—(आत्मगतम् ।) भवे महाराजेति निष्पन्नमममङ्गणपद-
सौमित्रिमात्रे च बाष्पस्खलिताक्षरः कुशलप्रश्नः । तथा मन्ये विदित-
सीतावृत्तान्तेयमिति । (प्रकाशम् ।) आं कुशलं कुमारस्य ।

वासन्ती—(हृदी ।) अपि देव किं परं दारणं पृथ्वसि ।

सीता—सहि वासन्दि किं तुमं पृथ्व्यादिणी होसि । विभारहो क्व
सम्बन्ध भजदत्तो विलेसदो मह पिमसदीप । सखि वासन्ति किं त्वमेववा-
दिनी भवसि । मिमंभुः खलु सर्वस्वार्थपुनो विशेषतो मम प्रियसह्या ।

वासन्ती—त्वं जीवितं त्वमसि मे हृदयं द्वितीयं

त्वं कौमुदी नयनयोऽमृतं त्वमङ्गे ।

इत्यादिभिः प्रियशतैरनुदयं मुग्धां

तामेव शान्तमथवा किमिहोत्तरेण ॥ २६ ॥

(इति मुप्रति ।)

तमसा—स्थाने वाचयनिवृत्तिर्मोहश्च ।

रज्यत्कण्ठाः । कलं मधुराकुटं यथा तथा कणन्तु ॥ २४ ॥ करक-
मलवितीर्णैरिति ॥ २५ ॥ अम्बुमिः तरुशकुनीन् वृक्षविहङ्गान् । नी-
चाराः वृणधान्यानि । तेषां शष्पैः बालवृणैः कुरङ्गान् इति कमलद्वारः ।
शष्पैरिति ध्वनिरप्यकथितकर इति भावः । अत एव—‘गङ्गाप्रपातान्तनिहृद-
शष्पम्’ इति ईश्वरकृष्णमिश्रः । विकारः ममता । प्रसन्नयः इत्युपचारः ।
उद्भेदः उदयः ॥ २५ ॥ अपरमिति ध्वनिः ॥ सखि वासन्ति किमिति ह-
मेववादिनी । पूजार्हः खलु सर्वस्वार्थपुनः, विशेषतः पुनर्मम प्रियसह्याः ॥
त्वं जीवितं त्वमसीति ॥ २६ ॥ जीवितं जीवः । द्वितीयं श्रीरूपकम् ।
कौमुदी आनन्दयित्री । अमृतं अमरत्वसाधनम् । ‘वपुष्यवयवे त्वङ्गम्’
इति नन्दी । अत्र त्वद्वारनयमधिकम् । मुग्धां मूढां च तामेव त्यजवा-

१ ‘वनाकर्णनम्’ न. २ ‘प्रसन्नोद्भेद’ न. ३ ‘निमित्ति’ च; ‘किमिति दा-
ह्यो हारम्.’ न. ४ ‘पूजार्हो’ (पूजार्हः) न. ५ ‘विमताः परेण’ न.
६ ‘स्थाने...मोहश्च’ इत्येतद्रामवाक्यमिति च-च.

रामः—सखि समाश्रमिहि समाश्रमिहि ।

वासन्ती—(समाश्रम्य ।) तत्किमिदमकार्यमनुष्ठितं देवेन ।

सीता—सहि वासन्दि विरम विरम । सखि वासन्ति विरम विरम ।

रामः—छोडो न मृष्यतीति ।

वासन्ती—कस्य हेतोः ।

रामः—स एव जानाति किमपि ।

तमसा—विरादुपालम्भः ।

वासन्ती—अयि कठोर यशः किल ते प्रियं

किमयशो ननु घोरमतः परम् ।

किमभवद्विपिने हरिणीदशः

कथय नाथ कथं यत मन्यसे ॥ २७ ॥

सीता—तुमं ज्ञेय सहि वासन्दि दाहना कठोरा भ आ एवं भजउत्तं
पैठितं पदीयेति । त्वमेव सखि वासन्ति दाहना कठोरा च येवमार्यपुत्रं
प्रदीप्तं प्रदीपयति ।

तमसा—प्रणय एवं व्याहरति शोकञ्च ।

रामः—सखि किमपि मन्तव्यम् ।

प्रसूतकहायनकुरङ्गविलोलदृष्टे-

स्तस्याः परिस्फुरितगर्भमराजसायाः ।

ज्योत्स्नामयीय मृदुयालमृणालकल्पा

नन्तु कव्याङ्गिरङ्गलंतिका नियतं विलुप्ता ॥ २८ ॥

नसीति भावः ॥ २६ ॥ स्थाने युक्तम् । निवृत्तिः कण्ठनम् । चतुर्थचरणं
पूरयति—शान्तमिति । गतमित्यर्थः । अतः स्थायादपि । अन्याप्यं व्या-
यादपेनम् । सखि वासन्ति विरम विरम । कस्य हेतोः केन हेतुनेत्यर्थः ।
'विस्मृतं कस्य हेतोः' इति मुद्राराक्षसः । उच्चावशात् किमपीत्युक्तम् ॥
अयि कठोर यश इति ॥ २७ ॥ कठोर इति संशोषणम् । अतः पक्षी-
स्त्राणात् । किं चरितमिति शेषः ॥ २७ ॥ त्वमेव सखि वासन्ति दाहना
कठोरा च या एवं विप्रलपन्ती पर्याप्तं विप्रलपयति । विप्रलपवन्तं करोपीति
यावत् । अग्न्युत्तं इति शेषः । आर्यपुत्रमित्यर्थः । विप्रलापो विरोधोक्तिः,
पर्याप्तं यथेष्टितम् ॥ प्रसूतकहायनेति ॥ २८ ॥ एकहायनः । एकव-
त्सर इत्यर्थः । तृतीयचरणेन विरहपाण्डिमा । कव्याङ्गिः राक्षसैः । विरो-

१ 'तत्कस' घ-व. २ 'उचितस्तदुपा' घ-व. ३ 'पठवन्तं पञ्जारेति'
(प्रलपन्तं प्रलापयति) न. ४ 'मुष्य' च-घ.

सीता—अजवत्त घरामि एसा घरामि । आर्यपुन^१ प्रिये एसा प्रिये ।

रामः—हा प्रिये जानकि वासि ।

सीता—हदी हदी । अण्णो विज अजवत्तो पमुक्कण्ठ रोददि ।
हा थिक् हा थिक् । अन्य इवार्यपुन^२ प्रमुक्कण्ठ रोदिति ।

तमसा—वत्से सांप्रतिकर्मवैतत् । कर्तव्यानि^३ खलु दु^४ खित्तुं^५ खनिर्वा-
पणानि ।

पूरोत्पीडे तटाकस्य परीवाहः प्रतिक्रिया ।

शोकक्षोमे च हृदयं प्रलापैरेव धार्यते ॥ २९ ॥

विशेषतो रामभद्रस्य बहुप्रकारकष्टो जीवलोकः ।

इदं विश्वं पाल्यं विधियदभियुक्तेन मनसा

प्रियाशोको जीवं कुसुममिव धर्मो ग्लेपयति ।

स्वयं कृत्वा त्यागं विलपनविनोदोऽप्यसुलभः

स्तदद्याप्युच्छ्वासो भवति ननु लाभो हि रुदितम् ॥ ३० ॥

रामः—कष्टं भो कष्टम् ।

येन उक्ता ॥ २८ ॥ घरामि आर्यपुन घरामि । जीवामीत्यर्थं । 'द्वौ मासा-

बहव घरामि दिने दिने' इति बोधायनरामायणे ॥ हा थिक् हा थिक् अन्य

इवार्यपुन प्रमुक्कण्ठ प्ररुदिन । प्रकृष्टं अधिकं रुदितं अस्य । अन्य इवा-

र्यपुन इति ध्वनि । सांप्रतं इदानीम् । तत्सबन्धि सांप्रतिकं योग्यमिति

वाड्यं । 'त्रिषु सांप्रतिकं योग्यं' इति विक्रमार्क । एतन् प्ररुदितम् ।

निर्यापणानि प्रमार्जनानि ॥ पूरोत्पीडे तटाकरूपेति ॥ २९ ॥ पूरैः

उत्पीडे उत्पीडने सति परीवाहः जरुनिर्यम् । शोकेन क्षोमे सती-

त्यर्थं । 'प्रलारोऽनर्थकं वव' इत्यमर ॥ २९ ॥ बहुप्रकारं कष्टं यस्मिन्

स जीवलोकः मर्त्यभुवनम् ॥ तदेवोपपादयति—इदं विश्वं पाल्यमिति

॥ ३० ॥ विश्वं जगत् । विधिवत् यथाराजधर्मम् । पाल्यं रामेणेति

शेष । अभियुक्तेन अभित युक्तेन न्यायकरणात् । उचितेनेत्यर्थं । जीवं

अगुधारणम् । रामसेत्यनुपह्व । त्यागं तव सीताया इति बोध्यम् । असु-

लभ इति स्वसैव अनर्थमूलकत्वादिति भावः । तत् तस्मात् । उच्छ्वास

इति दुःसातिशयत । 'श्वातो महानुच्छ्वास' इत्यमरशेषः ॥ उच्छ्वासोऽस्तु

रुदिते किं फलमत आह—नन्विति । रुदितं लाभो हि । तथा च रुदिते

कृते दुःखस्य न्यूनतैव लाभो हि इति भावः ॥ ३० ॥ भो इति मनः प्रति

१ 'निर्धारणानि' न. २ 'अवधार्यते' न. ३ 'रामभद्रस्य यस्य' क ४ 'बहुतर'

क-घ-व. ५ 'उभयति' घ-व.

दलति हृदयं गाढोद्वेगं द्विधा तु न भिद्यते

बहति निकलः कायो मोहं न मुञ्चति चेतनाम् ।

ज्वलयति तनूमन्तर्दाहः करोति न भस्मसा-

त्प्रहरति विधिर्ममच्छेदी न कुन्तति जीवितम् ॥ ३१ ॥

सीता—एवं णेदं । एवं निवदम् ।

रामः—हे भवन्तः पौरजानपदा ।

न किल भवतां देव्याः स्थानं गृहेऽभिमतं ततः ।

स्वृणमिष घने शून्ये त्यक्ता न चाप्यनुशोचिता ।

चिरपरिचितास्ते ते भावाः परिद्वेषयन्ति मा-

मिदमशरणैरघास्तामिः प्रसीदत इत्यते ॥ ३२ ॥

वासन्ती—(स्वगतम् ।) अनिगम्भीरमपूरणं मन्युसंभारस्य । (प्र-
काशम् ।) देव भतिक्रान्ते धैर्यमवलम्बयताम् ।

रामः—सति विमुच्यते धैर्यमिति ।

देव्या शून्यस्य जगतो द्वादशः परिवत्सरः ।

प्रणष्टमिष नामापि न च रामो न जीयति ॥ ३३ ॥

सवोधनम् ॥ दलति हृदयमिति ॥ ३१ ॥ 'दलति स्फुटति' इति माठरः ।

उद्वेगः तीव्रता । निकलं अवयाभूतम् । मोहं मूर्च्छाम् । चेतनां इक्षिम् ।

जन्तर्दाहः अवाप्तसन्तापः । तनूं भस्मसात् भस्मापीनम् न करोति ।

विधिः देवम् । जीवितं जीवम् । अत्र तुल्यदः पादपूरणे ॥ ३१ ॥ एव-

मेतत् सत्यमिति भावः ॥ न किल भवतामिति ॥ ३२ ॥ स्थानं वासः ।

ततः तत्सात् । नातिशोचिता किञ्चिच्छोचिवेति यावत् । अपिस्वभा-

वनायाम् । पूरणे इति केचित् । ते ते विविधाः । 'भावाः शब्दाख्याः क्रियाः'

इति धामनः । परिपरितः द्रवयन्ति आर्षुच्येन्तीति यावत् । अस्मा-

मिरिदमिति भवद्भिः श्रवणात् यथा तथेत्यर्थः । प्रतिदमति केचित् । पश्य-

माणमित्यन्ये । इत्यते प्रसीदत रोदनाय किल भवद्भिरेवनरादो निर्मित

इति भावः ॥ ३२ ॥ मन्युसंभारस्य दैन्यसामग्र्याः । आपूरणं पूर्तिः ।

अतिक्रान्ते गते सत्तोल्यर्थः । कार्ये इति शेषः ॥ देव्या शून्यस्येति ॥ ३३ ॥

'सचररामो वचरराम परिवत्सरः' इति द्विरुक्तः । नाम देव्या इति शेषः ।

नानास्या इति वा पाठः । रामो न जीयतीति न जीवत्येवेत्यर्थः । सचरः

१ 'शोकोद्वेगात्' न, 'गाढोद्वेगः' टी. २ 'तथा द्रवयन्ति' न, 'परिभ्रमयन्ति'

व. ३ 'अपाप्येव' व-घ. ४ 'अवगूरा रोक्तागारस्य' व-घ, 'ननुनारस्य' न.

५ 'तुत सीतेते' घ.

सीता—मोहिदक्षि पदेहिं अजडत्तयभजेहिं । मोहिताह्म्येतैरायंपुत्र-
वचनेः ।

तमसा—एवमेव वासे ।

नैताः प्रियतमा वाचः खेहार्द्राः शोकदासणाः ।

एतास्ता मधुनो धाराः ऋयोतन्ति सविषास्त्वयि ॥ ३४ ॥

रामः—अयि वासन्ति मया खलु

यथा तिरश्चीनमलातशल्यं

प्रत्युत्तमन्तः सविषश्च वंशः ।

तथैव तीव्रो हृदि शोकशङ्कु-

र्ममाणि कृत्यतपि किं न सोढः ॥ ३५ ॥

सीता—एषं हि मन्दभाङ्गी पुनोषि आभासभारिणी अजडत्तस्म
एवमस्मि मन्दभाङ्गिनी पुनरप्यायासकारिणी आर्यपुत्रस्य ।

रामः—एवमतिनिष्कम्पलम्भितान्तःकरणस्यापि मम संस्तुतवैत्तप्रिय
वस्तुवर्णनादुद्दामोपमावेगः । तथाहि

वेलोल्लोलक्षुभितकर्णोऽन्तर्भ्रमणस्तम्भनार्थं

यो यो यत्नः कथमपि मया धीयते तं तान्तः ।

मित्वा भित्त्वा प्रसरति यलात्कोऽपि चेतोधिकार-

स्तोयस्येवाप्रतिहतरयः सैकतं सेतुमोघः ॥ ३६ ॥

पूरणे । नैष इति वा पाठः ॥ ३३ ॥ मोहितैरायंपुत्रस्य प्रियवचने । नैताः
प्रियतमा इति ॥ ३४ ॥ शोकदासणतया नैताः प्रियतमाः । अत्र म-
ध्यन्तरेण निदर्शनमाह-एता इति । यद्यपि मधुनो धाराः । तथापि
सविषाः ऋयोतन्ति गलन्तीत्यर्थः ॥ ३४ ॥ धैर्यमवलम्बितमेव मयेत्याह-
यथा तिरश्चीनमिति ॥ ३५ ॥ सविषः विषेण सहितः अत्रदेशो यस्य
शङ्कुः । सविषाप्रदेशः । तिर्यग्भवं तिरश्चीनम् । अलातशल्यं अलाता-
मिस्रबन्धलोद्गमं यथा अन्तः आत्मनि प्रत्युत्तमम् । अत्र यदिपत्वं तिरश्ची-
नत्वमलातामिस्रबन्धश्च बाधानिश्चयवोतनायोक्त इति सूत्रमदृष्टिमिच्छाम् ।
तथैव हृदि तीव्रः तीक्ष्णः न सोढः किं सोढ एवेत्यर्थः ॥ ३५ ॥ एव-
मस्मि मन्दभाङ्गिनी । अहं पुनः पुनः आयासकारिण्यायंपुत्रस्य । संस्तुताः
परिचिताश्च ते वगां वृक्षादीनां वगां । 'सस्तव स्वात्परिचय' इत्यमरः । 'सं-
स्तुता उता' इति कोपि वज्राम् ॥ वेलोल्लोलैति ॥ ३६ ॥ हेलया लीलया ।

१ 'दन्तः' न. २ 'अनिगूढ' न. ३ 'संस्तुतवदुतर' घ, 'संस्तुतप्रियव-
चन' न. ४ 'अपायमावेग' न-च. ५ 'लोलोल' क-घ-च, 'हेलोल'
टी. ६ 'कर्णो' घ-टी. ७ 'समाधीयते' न. ८ 'दित्वा दित्वा' न.

सीता—पदेष्टा जञ्जटस्तस्स दुर्वारदारगारम्भेण दु-ससंखोष्टेण परिमु-
मिअणिअदुक्खं किमि पमुद्धं मे हिअसं । एतेनार्यपुनस्स दुर्वारदारगारम्भेण
दुत्त संक्षोभेण परिमुपितनिजदु खं किमपि प्रमुग्धं मे हृदयम् ।

वासन्ती—(सगतम् ।) कष्टमभ्यापेक्षो देवः । तदन्यतः क्षिपामि
तावत् । (प्रहराम् ।) चिरपरिचिताभिदानीं जनस्थानभागानवलोकनेन
मानयतु देवः ।

रामः—पृथमस्तु । (इत्युत्थाय परिक्रामति ।)

सीता—संदीर्घेण जेज्व दुहम्हस्य पिअसहोर्पे विणोदणोवाओ सि तक्केमि ।
संदीपन एव तु राम प्रियसत्या विनोदनोपाय इति तर्क्यामि ।

वासन्ती—(तच्छ्रवणम् ।) देव देव

अस्मिन्नेव लतागृहे त्वमभवस्तन्मार्गमदत्तेक्षणः

सा हंसैः कृतकौतुका चिरमभूद्भोदावतीर्षकते । -

आयान्त्या परिदुर्मेनायितमिव त्वां वीक्ष्य बद्धस्तया

कातर्याद्वरनिन्दकुडमलनिभो मुग्धः प्रणामाञ्जलिः ॥ ३७ ॥

सीता—दालुणामि वासन्ति दालुणामि । जा एदेहि हिअअमम्मंगूडसह-
संघट्ठोहि पुणो पुणोमि म मन्दमाहणि अज्जटत अ संदापेमि । दाहणादि
वगमि ददामि । या एतेहंददमर्मगूडसहसंघट्ठे पुन पुनरपि मा मन्द-
मायिनीनार्यपुनं च सन्नापयति ।

करुणानां शिष्ट्यागम् । प्रतिहतः निहत इयः वेग यस्य स । तोय-
त्येति जातावेकचयनम् । ओघः प्रगाहः ॥ ३६ ॥ शार्यपुत्रस्य एतेन दुर्वार-
दारगारम्भेण दुत्तसंक्षोभेण अनुपितनिजदु तमपि किमपि प्रमुग्धमिव मे
हृदयम् । किमपि अनिर्वचनीयम् । प्रक्रमेण मुग्ध मूढम् । अत्यासक्तः
पानुदण्डित । कष्टमसा इच्छुदुदौ भासुच्छ । आभोगः परिपूर्णता ।
मन्दीपनमेव दु-सस्य प्रियसत्या विनोदनोपाय इति मन्त्रये ॥ अस्मिन्नेव
लतागृहे इति ॥ ३७ ॥ 'विमनायित सादुर्मेनायित' इति नन्दी ।
अञ्जलिरिति कथनं कपेरचामुखम् । येदवाजनकियमाणोऽयं पिलास- न तु
पुलातना सप्रदाय । कदाचिदपराधे सति सत्ता पादपीडनमेवारवयन्ति-

१ 'मगारत्त' व-टी. २ 'सन्देव' (सन्देवनानि) व-घ. ३ 'मि-
...ने सिन्द...दि मन्दे' (प्रियसती विनोदनोपाय इति मन्त्रये) व-घ.
'मन्मुग्धादिभमत्' न (मनोदादित्यस्य).

राम.—अयि घण्डि जानवि इतस्ततो दृश्यस इव नानुक्रमसे ।

हा हा देवि स्फुटति हृदयं ध्वंमते देहबन्धः
शून्यं मन्ये जगदविरलज्वालमन्तर्ज्वलामि ।

सीदन्ध्ये तमसि विधुरो मज्जतीवान्तरात्मा

विप्लवमोहं स्वगयति कथं मन्दभाग्यं करोमि ॥ ३८ ॥

(इति मूर्च्छन्ति ।)

सीता—हृदो हृदो पुनोवि पमूहो भजउत्तो । हा धिक् हा धिक् पुन-
रपि प्रमूढ भार्यपुन ।

वासन्ती—देव समाश्वसिहि समाश्वसिहि ।

सीता—भजउत्त म मन्दभाङ्गि उदिसिभ सभलजीवलोभमङ्गलौघा
रस्त दे वारवार ससद्दमीविनदाक्षुणो दशापरिणामो ति हा हृदग्निह ।
(इति मूर्च्छन्ति ।) भार्यपुन मा मन्दभागिनोमुदिस्य सकलजीवलोकमपला-
धारस्य ते वारवार सशयितजीवितदाक्षुणो दशापरिणाम इति हा हताग्नि ।

तमसा—वत्से समाश्वसिहि समाश्वसिहि । पुनस्त्वपाणिस्पर्शं एव
सजीवनोपायो रामभद्रस्य ।

तराम्, इत्युच्चैश्चरस । अलौकिकवैदिकघण्टापद्यमन्त्र (?) विशेषज्ञा
ग्रमाणम् ॥ ३७ ॥ या एतद्वदयमर्मगूढरात्यपश्ये पुन पुनरपि मा मन्दभा-
गिनीभार्यपुनाय स्मरवति ॥ हा हा देवि स्फुटतीति ॥ ३८ ॥ हाहेति
वीक्षायाम् । देहशब्देनाङ्गानि लक्ष्यन्ते । तेषां यन्त्रं परस्परसम्बन्धः । धर्म-
सत्ते प्वस्तो नवति । अविरलज्वालं यथा तथा । 'मनस्वात्मनि चान्त-
स्यात्' इति रत्नमाला । तमसि भ्रमे । अन्धे गते सति । सीदन् हिदय
मान । 'विधुरो दीन' इति शब्दार्णव । आत्मा देह । 'इतिर्देह त्रि-
ष्वहमा' इति हलायुध । अन्तं मनवि । अतः पशामीति दीक्षिता ।
मोहं मूर्च्छां । विप्लवक अमित । स्वगयति कुण्ठयतीति केदार । मामिति
शेषः । 'मित्यर्थेऽपि च कथं' इति शब्दमाला ॥ ३८ ॥ हा धिक् हा धिक् पुन-
रपि प्रमूढ भार्यपुन । भार्यपुन मा मन्दभागिनीमुदिस्य सकलजीवलोकमपला-
धारनन्मलाभस्य ते सशयितजीवितदाक्षुणो दशापरिणाम इति हा हताग्नि ।
संशयितं सञ्जातसंशय जीवितं यमिन् दशापरिणामे । स चासौ दा-

१ 'दृश्यमे नानु' न, 'दृश्यसे एव' घ २ 'अविरल' च-घ ३ 'मह-
ति नन्मलाभस्य' (महत्त्वज मलामस्य) न, 'मद्गलाधारन मलाभस्य' टी.

वासन्ती—कथमद्यापि नोन्मुमिति । हा प्रियसखि सीते कासि सम्भाव-
यामनो जीवितेश्वरम् ।

(सीता ससंभ्रममुपवृत्त हृदि ललाटे च स्मरति ।)

वासन्ती—दिष्टया प्रलापब्रचेतनो रामभद्रः ।

रामः—आलिम्प्यमृतमयैरिव प्रलेपै-

रन्तवां बहिरपि वा शरीरधातून् ।

संस्पर्शः पुनरपि जीवयन्नकुंसां-

दानन्दादपरमिवादघाति मोहम् ॥ ३९ ॥

(आनन्दनिनीतास्त एव) सखि वासन्ति दिष्टया वर्धसे ।

वासन्ती—देव कथमिव ।

रामः—सखि किमन्यत् । पुनः प्राप्ता जानकी ।

वासन्ती—अपि देव रामभद्र क सा ।

रामः—(ससंमुखमभिनीय ।) पश्य नन्विषं पुरत एव ।

वासन्ती—अपि देव किमिति मयंष्टेददारणैरेभिः प्रलापैः प्रियसखी-
दुस्तद्व्यामपि मां पुनर्मन्दभाग्यां ददसि ।

सीता—भोसरिदुं इच्छामि । एसो उण चिरमंभावसोम्मसीदलेण
अजउत्तफंसेण दीहदारणं वि सति संदावं हरन्तेण वज्जलेषोवंपिबद्धो

रुणः । दशा अरथा । जीवितेश्वरं भर्तारम् । खनिध । 'जीवितेशः
प्रिये यने' इत्यमरः ॥ आलिम्पन्निगि ॥ ३९ ॥ आ समन्तात् प्रवृत्ताश्च
तं लेपाः । वाताब्धधार्यः । 'इवार्यचार्ययोर्वा स्यात्' इति कपिलः । अपि-
रेणः वाक्कारश्च पुनरप्यौ । शरीरधातून्लेख्यं । 'लेप्नादि रसरक्षादि महा-
भूतानि तद्गुणः । इन्द्रियाण्यश्नविकृतिः शब्दयोनिश्च घातवः' इत्यमरः ।
सः पूर्वं कृतः । प्रतिदो वा । 'अकस्मात् सहार्यं (सहस्रार्यं ?) स्यात्'
इति कपिलः । 'अकस्मात्' इति महाराष्ट्रः । आनन्दादेतोः । न विद्यते
परः यस्मात् अपरः तं मोहं पारवश्यम् । 'मोहो मूर्च्छापारवश्यतमोमौढ्य-
भ्रनारिषु' इत्यगस्त्यः । अकस्मात् अहेतुकादानन्दारिति केचित् । तन ।
संस्पर्शैव मुह्यद्देवतात् ॥ ३९ ॥ इतोऽपसरणं कर्तुमिच्छामि । एष पुनश्चि-
रमयस्तभावप्रान्दशीतलेन आर्यपुनसर्जनेन दीर्घदास्यमपि श्रुतिरिति सन्ता-

१ 'मदरविः तनोति' क-घ-च. २ 'चिरम्प्राश्रुतमारुगो' (चिरम्प्रा-
संभारमौग्य) न; 'चिरम्प्राश्रुतमारु' टी. ३ 'उत्ताहमन्तो' (उत्तापवता)
न-टी. ४ 'तेनोवाजो' (तेनोरुनः) न-टी.

विभ सिज्जन्तणीसहविवरहरयो वेअणसीलो अवमो विअ मे हरयो । अपसर्तु-
मिच्छामि । एय पुन विरसद्भावसौम्यशीतलेन आर्यपुत्रस्येन दीर्घदारुणमपि
शटिति सन्ताप हरता वज्रलेपोपनिबद्ध इव खिद्यन्ति सहविपर्यस्तो वेपनशी-
लोऽवश इव मे हस्य ।

रामः—सयि कुतः प्रलापाः ।

गृहीतो यः पूर्वं परिणयविधौ कङ्कणधरः

मुधासूते. पादेरमृतशिशिरैर्यः परिचितः ।

सीता—भज्जउत्त मो जेव्व दाणिं सि तुमं । आर्यपुत्र स एवेदानी-
मसि त्वम् ।

रामः—स एवायं तस्यास्तुष्टिर्नैकरीपम्यमुभगो

मया लब्धः पाणिर्ललितलघलीकन्दलनिभः ॥ ४० ॥

पमुलापयना वज्रलेपोपनिबद्ध इव खिद्यत्स्वेदनिस्तहो निप्रलम्भवेयिर अवस-
न्निहो मे हस्य । आर्यपुत्रविषये स्येन वज्रलेपेन उपनिबद्धः यद् इव
स्थित । वज्रलेपेति कथनमनिदाब्धसूचनाय । स्वेदः निस्तहः दुस्मह
येन । खिद्यदित्यत्र 'लब्ध्या चक्षणा' इति जलम् । बहुकालातिपाताद्विप्र-
लब्धौ वधितथासी चेन्निरः सात्त्विकभावात् कम्पनशील इत्यर्थः । देगी-
योऽय शब्दः । अवसञ्जितः समीकृतः । प्रेमवशादिति भावः । अवे-
त्युपसर्गो लक्षणया अवधानवाचकः ॥ गृहीतो यः पूर्वंमिति ॥ ४० ॥
धरतीति धर कङ्कणस्य धरः । मुधाना सूतिर्यस्यात् । चन्द्रस्य पादैः
किरणं अमृतं जलम् । तद्वत् शिशिरेः शीते । 'शीतं हि यासा प्रक-
तिर्जलस्य' इति ईश्वरकृष्णमिश्रः । 'यय कीलालममृतम्' इति । 'अमृत
जल' इति च अमरनिर्दिनौ । परिचितः कृतपरिचय इत्यर्थः । एतेन
पाणिम्यजीवन इति व्यञ्जते । आर्यपुत्र स एवेदानीमसि त्वम् । तदि-
तरेति—तस्या गीताया, इतर स्पर्शकारणात्पाणेरन्य । तस्य वरस्य ।
औपम्येन दृष्टान्तेन मुभगः मनोहरः । 'स्यादौपम्यं तु दृष्टान्त' इति
शाश्वतः । 'अनौपम्या रम्याम्' इति भगवत्पादाः । अत्र तस्या इति
कथने उभयत्र चारिताभ्याम् पुनस्तदितरेति कथन कवेरचानुर्यस्यैव प्रमादः ।
'कन्दलः कन्दगोल' इति वपिलः । तस्याः पाणिः मया लब्धः अयेति

१ 'खिद्यत्स्वेदनि सह' टी. २ 'विर सेच्छास्पर्श' क-घ-व. ३ 'तदि-
तरकरीपम्य' न-टी.

(इति वृत्ताति ।)

सीता—हृदी हृदी । अञ्जउत्तममोहिदाप् प्रमादो वन्तु मे मधुतो ।
हा विह्व हा विह्व । आर्यपुत्रममोहिताया प्रमाद खलु मे सवृत्त ।

राम —मयि चामग्नि आनन्दनिमीलितेन्द्रिय साध्वसेन परवानसि ।
तय तावदेना धारय ।

वासन्ती—कष्टमुन्माद एव ।

(सीता ससन्नम हस्तनाम्न्यापमर्षति ।)

राम —हा रिक् प्रमाद ।

करपल्लव स तस्या सहसेव जडो जडात्परिब्रष्ट ।

परिकुम्भिन प्रकम्पी करान्मम स्विद्यत स्विद्यन् ॥ ४१ ॥

सीता—हृदी हृदी । अञ्जवे अञ्जविद्यपिमिदमूढपुणस्तमभणो ण
पञ्जवधानेदि अतापञ्ज । हा विह्व हा विह्व । अयाप्यनवस्थितनिमित्तमूढ-
पूणनयना न पयवस्थापयत्तान्मानम् ।

तमस्ता—(मनेहकैगुकसित निगम्य ।)

सस्येदरोमाञ्जिनकम्पिताङ्गी

जाता प्रियस्पर्शमुखेन उत्सा ।

मदनधाम्न प्रविधूतसिना

वदम्बयष्टि स्फुटकोरकेव ॥ ४२ ॥

द्यौः ॥ ४० ॥ हा विह्व आर्यपुत्रस्वामोहिताया प्रमाद सवृत्त । 'खदो
हमय वन्मादे साध्वसु नमनीलनम् । तत्पाकत्वं तय नन्दस्फूर्तिदन्मादना
न्या ॥ इति कायदीपिकायाम् । उन्मादविनवेभ्रम । करेति
॥ ४१ ॥ जड निशिर ॥ ४१ ॥ हा विह्व अनवस्थितनिमित्तमूढनामम
मिलवेदन न पयवस्थापयत्तान्मानम् । लिमित स्थित । निरेपर्य दृष्टा ॥
सस्येदरोमाञ्जितेति ॥ ४२ ॥ मरुता पवनेन प्रविधूता नयाम्मसा
मित्तेति कम । व्यर्थोऽपि शब्द पादपूरक । कदम्बयष्टि नापशाखा ।
'विधकार कोरकाणि' इति भावप्रयोगान् स्फुटानि कोरकाणि यस्या इति
वेचिन् । ततः, यथा जलधरपटल इत्यादवत् कोरकाणीलसात् कोरका पाट-
ननाचेव सन्तु । अत एव 'कोरक पुमान्' इति, 'समूहे पण्ड न ना' इति
च विविधव्याख्यातिलनामस्तिज्ञानुगमनो भावत्पादानुगृह्यतकृतिरमर-
सिंहोऽनर्णान् ॥ ४२ ॥ अञ्जदे अञ्ज गतेनानाजन स्वापितासि ।

सीता—(स्वयम् ।) धम्मते अजसेन एदेण अत्ताणएण लज्जाविदग्धिं
अभवज्जं तमसाण् । किं ति त्थि एग्ग मण्णिस्सदि एत्तो परिचाओ एत्तो
अहिसदो ति । अह्महे अवसेनवेनात्मना लज्जापितास्मि भगवत्या तमसया ।
किमिति त्थि एग्ग मस्यत एप परिखाण एत्तोऽभिपद्द इति ।

रामः—(सर्वतोऽवलोक्य ।) हा कथं नास्त्येव । नन्यकरणे वैदेहि ।

सीता—मद्यं अकरुणस्मि जा एव्वदिहं तुमं पेरत्तम्ही जीवेमि जेव्व ।
सत्त्वमवरुणास्मि येवविध त्वां प्रेक्षमाणा जीवाम्येव ।

रामः—कामि देवि प्रसीद । न मामेवविधं परित्यक्तुमर्हसि ।

सीता—अपि अजउत्त विप्पेदीव विभ एद । अयि आर्यपुत्र विप्रतीप-
मिवैतत् ।

वासन्ती—देव प्रसीद प्रसीद । स्वेनैव लोकोत्तरेण धैर्येण सत्त्वमवा-
तिभूमिं गतमारामम् । कुतोऽत्र मे प्रियसखी ।

रामः—अयं नास्त्येव कथमन्यथा वासन्त्यपि तां न पश्येत् । अपि खलु
स्वप्न एव स्यात् । न चास्मि सुप्त । कुतो रामस्य निद्रा । सर्वथा स एवैव
भगवाननेकवारपरिवर्त्तमाननिर्मितो विप्रलम्भ पुन पुनरनुवर्त्तमानि माम् ।

किमेवा हासति । एव परिवाद एवोऽभिपद्द इति । अह्महे खेदादिषु ।
अवजं पाराधीन्यम् । लज्जापिता लज्जां प्रापिता । एव मम सेवार्थं ।
मुणिसदीत्यत्र 'हो मुण' इति मुणादेश । परिवादः अपवाद । 'अभि-
पद्द. अभिनिवेश' इति धरणिः । अकरुणतरास्मि या एवंविधमपि त्वा
पश्यन्ती जीवाम्येव । पश्यन्त्येव जीवामीति च धमत्कार ॥ अयि आर्यपुत्र
विप्रतीपमिवैतत् । एतत् प्रेमेति शेषः । विशेषेण प्रतीपं प्रतिफूलम् । तथा च
परिखाणे कृते एव पुन प्रेमानुत्तरणमनुचिन्मिति भावः । अतिभूमिं मया-
दापरपारमिति यावत् । प्रियसखी सीता । अन्यथा सा यदि स्यात् कथं
न पश्येदिति योज्यम् । सर्वथा प्रकारेण । अनेकवारं अकृतं परि-
वर्त्तनानि सत्त्वमविवर्त्तनीनि यस्मिन् स । 'विप्रलम्भस्तु वचना' इति
नामार्णवः । विप्रलम्भस्य भगवानिति विशेषण माहात्म्यापादकम् । अत
एव 'भगवति निद्रे दयस्व' इति मट्टाचार्याः । विप्रलम्भं शृङ्गारविशेष इति
केचित् । विप्रयोग इत्यन्ये । उभे अपि शब्दशब्दे ॥ 'मए एव्वं विणलद्धो'
इत्युत्तरवाक्यविरोधात् । मयैव दाहण्या एवं विप्रलब्ध आर्यपुत्र । विप्र-

१ 'मुणिसदि' (शास्त्रि) टी. २ 'परिवाद' टी. ३ 'विवरीद' (विपरीत) -

क-घ-च. ४ 'भूमिगतविप्रलम्भम्' क-घ-च.

सीता—नष्ट जेव् दारणाए विषहदो भजडत्तो । नयेव दारणया वि-
लम्ब आर्यपुनः ।

वासन्ती—देव पदय पश्य

पौलस्त्यस्य जटायुपा निघटितः कार्णायसोऽयं रथ-

स्ते चने पुरतः पिशाचवदनाः कङ्कालशेषाः खराः ।

खड्गच्छिन्नजटायुपक्षतिरितः सीतां चलन्तीं वह-

न्तर्व्यापृतविद्युदम्बुद इव घामभ्युदस्थादरिः ॥ ४३ ॥

सीता—(सनदम्) अजडच्च तादो वावादीभदि अह वि भवहरि-
जामि । ता परिताहि । आर्यपुन तातो व्यापायते अहमप्यपहिये । तलारप-
रिनायस ।

रामः—(सानेगनुयाय) आः पाप तावमापसीतापहारिन् क यासि ।

वासन्ती—मयि देव राक्षसकुलप्रलयधूमकेनो किमपि ते मन्यु-
विषय ।

सीता—अम्हो अहं वि उदमन्नमिह । अहो अहमप्युद्गन्तासि ।

रामः—अन्ये एवायमधुना विपर्ययो वर्तते ।

लब्धः वक्षितः पाणिस्पर्शमात्रेणेति भावः । 'विप्रलम्बस्तु वक्षितः' इत्यमरः ॥
अन्यतो दर्शयन्तीं मनो विनोदयति-देवेति ॥ पौलस्त्यस्य जटायुपेति
॥ ४३ ॥ पौलस्त्यस्य रावणस्य । कृष्णायोनयः कार्णायसः कृष्णायस-
ग्वन्धी वा । इङ्ग नील च तत् अयं शोह तद्विद्यार इति वा । कार्णायस
इति कथं दाह्योतिशयसूचकम् । पिशाचाबान्निव दशनानि येन ते । कङ्कालैः
शरीरास्थिमि । शेषाः अनितरा कृशा इति यावत् । अत एव नरेण तावदेन
एव वनिन इति परीक्ष्य ऋतुपर्णस्य रथे वृक्षतरा वाजिन योजिता इति
महाभारते । खराः वेगादिषु तुरङ्गाधिपः । 'खचर' इति महाराष्ट्राः ।
जटायोः पक्षतिः पक्षमूलम् । 'जटायुवत्पक्षिरथो न घन्यः' इति घोषाय-
नरामायणे । चलन्तीं कम्पमानाम् । अन्तः सात्मनि । व्यापृता
स्फुरन्तीं विद्युत् दम् । द्यां आकाशम् । अरिः रावण ॥ ४३ ॥ हा आर्यपुन
तातो व्यापायते । तातो जटायुः । व्यापायते हन्यते । अहमपि अवहृ-
आमि अपहिये । अपहृता भवामीत्यर्थः । परित्रायस्व परित्रायस्व । सावेगः
जंघनानिश्यः । प्रलये नाहो । धूमकेतुः उत्पातविशेषः । ते तव मन्योः
कोपस्य विषयः गोचरः । आरिरेलानुपज्यते । अहो उद्गन्तासि । विपर्ययः

१ 'परन्ते' घ-घ. २ 'चलन्ती' घ-घ. ३ 'अन्तर्व्यापृत' क-घ-घ.

४ '०केनो अपाति' घ-घ. ५ 'अन्ये एवायमधुना प्रयातो वर्तते' घ-घ.

उपायानां भावाद्द्विरितविनोदव्यतिकरे-

विमर्दधीराणां जैगति जनितात्यद्भुतरसः ।

वियोगो मुग्धाद्याः स खलु रिपुघातावधिरभूत्

कथं तूष्णीं सखो निरवधिरयं त्वप्रतिविधः ॥ ४४ ॥

सीता—निरवधिति हा इदं हि मन्दभाङ्गी । निरवधिरिति हा हतास्मि मन्दभागिनी ।

रामः—हा कष्टम् ।

व्यर्थं यत्र कपीन्द्रसत्यमपि मे वीर्यं हरीणां वृथा

प्रज्ञा जाम्बव्यतोपि यत्र न गतिः पुत्रस्य चायोरपि ।

मार्गं यत्र न विश्वकसेतनयः कर्तुं नलोऽपि क्षमः

सौमित्रेरपि पञ्चिण्णविपये तत्र प्रिये कासि मे ॥ ४५ ॥

सीता—बहुर्मण्णाविदग्धिं तं पुण्विरह । बहुमानितास्मि तं पूर्वविरहम् ।

रामः—सखि वासन्ति दुःखायैव मुह्यदामिदानीं रामस्य दर्शनम् । वि-
यधिर एव रोदयिष्यामि । तदनुजानीहि मां गमनाय ।

व्यास ॥ उपायानां भावादिति ॥ उपायानां सामासिकानां चतु-
र्णाम् । भावात् अतिरतं मन्वतम् विनोदव्यतिकराः कीदृक्-
व्यापारा येषु । 'विनोद कीदृके हान्ते' इति, 'व्यापारे मुदि सम्मन्धे योगे
व्यतिकरे' इति नामार्णवश-दार्णवौ । विमर्दः सप्रमैः । रिपुघातः
अवधिः अवमानं यस्य । 'वृथार्थेऽपि तूष्णीम्' इति रभसः । 'परित्याग-
वियोगान्तपाता प्रविलयास्तु ता' इति कैटवः ॥ ४४ ॥ निरवधिरिति हा
हतास्मि । पूर्ववियोगापेक्षया आधुनिकवियोगस्य वैलक्षण्यमाह ॥ व्यर्थं यत्र
कपीन्द्रेति ॥ ४५ ॥ यच्छब्दत्रयेण प्रविलय परामृश्यते । अविषये
अगोचरे । तत्र तस्मिन् प्रविलये इति शेषः । यत्रेति पञ्चधा वक्तव्ये त्रिधा
वचनं प्रथमभक्त । 'न स्थानु न पलायितुं चलितुं नोन्मीलितुं नो हातुं निज-
जीवितं प्रभवति' इति लीलाधरप्रयोग इव अनुप्रासः । केचिदविषये इति
पाठमाश्रित्य य इत्यध्याहारमुररीचकु । तत् कुररीकन्दितमिव परिहास्यम् ।
यत्रेति प्राक्पाठः, प्रतीतस्य प्रातिकूल्यात् । अपित्रयमधिकम् ॥ ४५ ॥

१ 'अनिरत' न. २ 'व्यतिवर' घ. ३ 'जनितवगदत्यद्भुत' न. ४
'वृ' न. ५ 'तु प्रविलय' न. 'निरवधिरिदानीं तु विरह' घ. ६ 'जाम्ब-
वतो न यत्र' न. ७ 'अविषय' घ. ८ 'बहुमानिदग्धि पुण्विरहे' न.

सीता—(सोद्वेगमोहं तनसानाश्लिष्य) भगवदि तमसे गच्छदि दाणि
भजउत्तो । (इति मूर्च्छति) भगवति तमसे गच्छतीदानीमार्यपुत्रः ।

तमसा—वत्से समाश्रमिहि समाश्रमिहि । नन्वावासायुष्मतोः कु-
शलवयोर्वपेवर्धनमहलालि सम्गादयितुं भागीरथीपदान्तिकमेव गच्छावः ।

सीता—भगवदि प्रसीद । खगमेत वि वात्र दुहदुहंसनं जगं पेक्षामि ।
भगवति प्रसीद । क्षामात्रमपि तावदुर्लभदर्शनं जगं प्रेक्षे ।

रामः—अस्ति चेदानीमश्वमेधाय सहधर्मचारिणो मे ।

सीता—(सोऽकम्पम्) भजउत्त का । आर्यपुत्र दा ।

रामः—हिरण्मयी सीताप्रतिदृतिः ।

सीता—(सोऽदृष्टमाश्रमम् ।) भजउत्तो दाणि सि तुमं । अम्महे उरसा-
दि दाणि मे परिशाश्वत्तामलु भजउत्तेण । आर्यपुत्र इदानीमति त्वम् ।
अहो उत्सातमिदानीं मे परित्तापलज्जाश्लेषमार्यपुत्रेण ।

रामः—तत्रापि तावद्वाप्यदिग्य चक्षुर्विनोदयामि ।

सीता—धन्या सा जा एव भजउत्तेण बहुमण्णीअदि जा भ भजउत्त
विनोदयन्ती आसायिदन्वय जादा जीवलोकस्म । धन्या सा धैवमार्यपुत्रेण
बहु मन्यते या आर्यपुत्र विनोदयन्त्याशानिवन्धन जाता जीवलोकस्य ।

तमसा—(मलितमेहास परिध्रज्य ।) अपि वत्से एवनात्मा रतूपते ।

बहुमानितासि पूर्वविरह, वदित्वेत्तयं । उद्वेगो भयसंभ्रम ॥ हा भगवति
तमसे गच्छतीदानीमार्यपुत्र । वर्षवर्धनं शम्भुपूति । भगवति प्रसीद ।
धुनं तावदुर्लभदर्शनमार्यपुत्रं पशामि । छगमिति पाठस्सापु । दुर्लभेति
ष्यति । आर्यपुत्र का । आर्यपुत्र इदानीमति त्वम् । अम्महे उत्सातमिदानीं
परित्तापलज्जाश्लेषमार्यपुत्रेण । उत्सातं आह्वयम् । तत्रापि वनच्छतोवाप्र-
तिदृष्टान्निरप्यं । चक्षुः कर्म । धन्या सऽउ सा या एवमार्यपुत्रेण बहु मन्यते
या आर्यपुत्रं विनोदयन्ती आशान्वन्धनं जाता जीवलोकस्य । जीवलोकस्य ह-
पस्य । शपथा—गोपीहृष्य सीताराम इत्यादी यथा गोपीपुरुषहृष्य सीतायुक्त-
राम इति समाधीयते । तथा प्रकृते जीवसुखा लोका भुवनानि यस्मिन् तस्य
जीवलोकस्य सममेत्तयं । जीवलोक इत्युपलक्षणम् । तथा च जीवलोकस्य
रामस्य चाभेद सिद्ध । अत एव 'विश्वं मिथु' इति । 'वासनाद्वायुदेवस्य'
इत्यादि पौराणिका इति । आदौति यथा रामं मिहाय आसा न निर्गच्छेत् ।

सीता—(सलज्जमधोगुणी स्वगतम्) परिहसिदहि भगवदीय । परिह-
सितास्मि भगवत्या ।

वासन्ती—महानयं व्यतिकरोऽस्माकं प्रसादः । गमनं प्रैति यथा कार्य-
हानिनं भवति तथा कार्यम् ।

सीता—पटिकला दाणि मे वासन्ती संवुत्ता । प्रतिकूलेदानीं मे वासन्ती
मृता ।

तमसा—वत्से एहि गच्छाव ।

सीता—(सकष्टम्) एवं करेह । एवं कुर्वे ।

तमसा—कथं वा गम्यते । यस्यानव

प्रत्युत्तस्येव दयिते तृष्णादीर्घस्य चक्षुषः ।

मर्मच्छेदोपमैर्यत्नैः संनिकर्षो निरुध्यते ॥ ४६ ॥

सीता—गमो नमो ऋषुःपुण्यजनिद्वंद्वसणां भज्जत्तचरणरुमलाणं ।

तथा आशया बन्धन जातेति भावः । सस्मितेति—सीताप्रतिष्ठितिव्याजेन
आत्मानमेव स्वीति इति स्मिताविभावं, रामः प्रतिकृतावप्येवमनुरक्त इति स्नेह-
सन्दर्भः । ईश्वरीदृशी दशोत्पलोदयः । एवमादिषु तेषु तेषु स्थलेषु ते ते
हेतवः कुशाग्रबुद्धिभिरूपाः । आत्मेति—त्वं सीतेति यावत् । परिहसितास्मि
भगवत्या । अनुजानीहि मा गमनायेति वादिनं रामं प्रत्याह—महानिति ।
व्यतिकरः सन्तोषः । 'मुदि व्यतिकर' इति नामार्णवः । गमनं प्रति
प्रमादस्त्येति शेषः । अस्माकं महान्व्यतिकरोऽयमित्यन्वयः । कार्येति—तदेहि
संभावयाम्मानिति द्वितीयाहपूर्ती शम्भूकोकं भगवदगस्त्यसन्दर्शनरूपकार्यमिति
भावः । प्रतिकूला इदानीं मे वासन्ती मृता । एवं कुर्वे । गमनमिति
प्रयाससाध्यमित्याह—प्रतीतिः । दयिते इति सीता प्रति संबोधनचमत्कारः ।
वस्तुतः दयिते भर्तसे रामभद्रे ॥ प्रत्युत्तस्येवेति ॥ ४६ ॥ प्रत्युत्तस्येष
स्थितस्येत्यर्थः । तृष्णा दर्शनेच्छा दीर्घा यस्मिन् । तस्य चक्षुषः । सन्नि-
कर्षः मर्मच्छेदोपमैः ध्वस्तुदे यत्नैः साहसे । निरुध्यते अतिबलात्वा-
रादितस्त्वमन्यत्र नीयसे इति भावः । चक्षुष इति जातावेकवचनम् । 'विपुलं
चक्षुषि विस्तृतं नितम्बे' इति गौडपादाचार्याः । 'चरणं शरणं त्वदीयं'
इति श्रीकालहस्तीश्वरशतके चरदन्तश्च ॥ ४६ ॥ नमस्तुकृतपुण्यजन-

१ 'गमनं पुनर्वधा' क. २ 'तथास्मात्' क-घ-व. ३ 'च्छेदपरैर्यत्नैराकर्षो
न समाप्यते' क-घ-व. ४ 'मुदिपुण्यजनदमणिज्जाण' (मुकृतपुण्यजनदर्शनी-
याना) न-टी.

नमो नमोऽपूर्वपुण्यजनितदर्शनान्दामार्थपुत्रचरत्पुत्रमन्त्राम् । (इति
नृहन्ति)

तमसा—वसे समाश्रमिहि समाश्रमिहि ।

सीता—(समाश्रम ।) क्रिञ्चिर वा मेहन्तरेण पुण्णिमाचन्द्रस्य दं-
मने । क्रिञ्चिर वा मेघान्तरेण पुण्णिमाचन्द्रस्य दर्शनम् ।

तमसा—अहो संविधानकम् ।

एको रसः करुण एव निमित्तभेदा-

द्विप्रः पृथक्पृथग्विश्रयते विवर्तान् ।

आवर्तयुद्धदतरङ्गमयान्विकारा-

नम्भो यथा सलिलमेव हि तत्समस्तम् ॥ ४७ ॥

रामः—अयि विमानराज इव इतः ।

दर्शनीयान्दामार्थचरणान्दाम् । सुरुनपुण्येति पुनरुक्तिविरोध । सुष्टु
रुतपुण्या इति परिहार । ते च ते जनाः । शोभनं इत्थं कृतं येन सः सुरतः
न चामा पुन्यजन राजान विभीषण इति यावत् । क्रिञ्चिरं मे वाष्पान्तरेण
पूर्वाचन्द्रस्य दर्शनम् । अन्तरेण वायसोदवात् पूरक्षवरूपेण अवकाशेनेत्यर्थः ।
'अन्तरमन्त्रकामे' इत्यमरः । राममुद्यपूर्णचन्द्रस्य वायसद्वर्तेन मुखेन्दुदर्शनम्,
न तु सीलन्येनेति भावः ॥ कविश्रमसाधारणव्याजेनाम्भेपुणं सुवन् नाटक-
विद्वद्वत्तरेरद्वैतमभिरुद्धारसप्राधान्यदोष दायन (१) ममेव परिहरति-
अहो इति । अहो आश्चर्यं ॥ एको रसः करुण इति ॥ ४७ ॥ निमित्त-
भेदात् कारणविच्छित्तिविशेषात् । द्विप्रः भेदितः मन् । पृथक् पृथक्
अन्तरसात्मनेति यावत् । विवर्तान् विपरितपरिणामान् आश्रयते भजति ।
'बल्लभपरिणामे स्याद्विवर्त' इति कपिलः । अत्र कदगरव एव अन्तरमन्त्रे-
नापि परिगत इति कश्चिद्वै । कचिद्वृत्ते भस्मघातनयेन उतागारेषु
स्थलेषु सतः कदलीवन्निर्भाव इति प्रविद्धि तद्वद्विहायुनेयमिति कवेर्याप-
नम् । 'स्यदावर्तान्दम्भमा भ्रम' इत्यमरः । यथा आश्रयते इत्यन्वाहारः ।
समस्तं तत् आवर्तार्थिकं सलिलमेव हि । तथा च आवर्तयुद्धदतरङ्गाद्यु-
पविनि । द्विप्रं सदप्यम्भ-वस्तुन एकमेव । तथा शृङ्गारादिरनोपाधिभिर्द्विप्र
इव दृश्यमानोऽपि रूढये रथः अन्यतन्मदभिज- सन् एक एवेति भावः ॥
अन्विन् पदे केचिद्वारन्मश्रुः 'त्रिज्ञापि नर न रजयति' इति अर्जुनहस्तिगिरा
पर्वानवन्तीति दिद् ॥ ४७ ॥ इत इतः आगच्छेति शेषः ॥ अथ मधुरेणैव

१ 'मे वाष्पान्तरेण' टी. २ 'न पुन्यजनदमान्' न; 'पूर्वाचन्द्रस्य दर्शनम्'

(सर्वे रतिष्ठन्ते)

तमसावासन्त्यौ—(सांसारानौ प्रति ।)

अवनिरमरसिन्धुः सार्धमसद्विधानिः

स च कुलपतिराद्यदृच्छन्तसां यः प्रयोद्या ।

स च मुनिरनुयातारन्धतीको वनिष्ठ-

स्येयि पितरनु नद्रं भूयसे मङ्गलाय ॥ ४८ ॥

(इति निष्कान्ता सर्वे ।)

॥ तृतीयोऽङ्कः ॥

पूरेदिति न्यायनमुत्तरम् कविनिर्दिष्टम् (१) इति कठसहोचपरिधिषु
 बन्धापदेशेन सुन्दरमनुबन्धेन कथा वाचनुद्वेष्टि-तनसेति । प्रति
 वाह्यम् । अत्र कनकद्वार ॥ अवनिरमरसिन्धुमिति ॥ ४८ ॥ अवनिः
 इतिवो अमरसिन्धुः ॥ अस्तच्छन्देन तमसावासन्त्यौ परानुद्वेष्टे ।
 सार्धं नह । सः कुलपतिः । 'बुद्धं दृष्टेऽपि' इत्यनर । गृह्णाम्यभनपट्ट
 इति वाच्यम् । पुराणवचसा पूर्वं व्याप्य इति नाव । 'दृष्टं दृष्टमिति' इति
 छुति । यदृच्छन्तसां मान्निपदेलादिन्यनम् । आद्यः पर प्रयोचेत्यर्थः ।
 'जपो वनेऽपि' इति हेन । आद्य प्रयत्न इति केचित् । तप्त ॥ त्रेतायुःप्रवृ-
 त्तया दल्लोकादनेष्टया दृष्टयुक्तवैवर्तपरदिना सह नह प्रलये द्युननुदे-
 परकीडननम्य मन्दतो दमशोहितुनिदिम्नम्य 'दृष्टं दृष्टमिति स्वप्न' इति
 नृत्युप्रयत्नोपपन्नच्छन्दोऽवगतेषु आद्यवदिति प्रनादिकदिदेश- सन-
 मन्नेन । सः प्रतिष्ठ । अनुयाता अनुयाता सम्बन्धो यं अनुयातारन्ध-
 तीकः । अनुयातेति ध्वनि । तव कृते इति देश । रात्रि इति वा पट ।
 'निद्रा वारिद वरिद वरुने' इति प्रानाभरमिधायः । नद्रं वेगोद्य कृत्वा
 पन् । 'नद्रं कर्णेनि श्रुतवान् देवा नद्रं पश्येनञ्जने' इति छुते । धेयसे
 धेयस्य 'धियान् धेय' इत्यनर । मङ्गलाय जननाय । 'उन्मदेऽपि च मङ्ग-
 लम्' इति हेमचन्द्र । एतेन अन्धधेयोनदतना दृष्टार्थान्धमैकवत् प्रनाद
 कर्जोरिति बहुधा केचिद्वृत्तपरास्तम् । चकार एकोऽधिक ॥ लघवा-धे-
 यसे मन्तते । 'धियस्तन्मत्तिनेष्टयो' इति नानाव । मङ्गलाय च इति
 योज्यम् । अत्र कठसहोचपरिधिषु विदेशक प्रनादम् । दिव्यदिम्न विधानिच-
 रन्मिति नन्दरे ॥ ४८ ॥ इति महाराजः ॥ उत्तररामचरितं च वनाह्वयतिपदे
 तृतीयोऽङ्कः समाप्त ॥ इति तृतीयोऽङ्कः ॥

१ 'नद्रं' न. २ 'धेयसे' टी.

२ प्रयत्न इतिवन्मन्नेन दीकृता यदमवृत्त वयेत अन्धवैवर्तपरास्तम्भेयम्.

॥ चतुर्थोऽङ्कः ॥

(ततः प्रविशतस्त्रासः ।)

एकः—सौधातके दृश्यतामस्य भूयिष्ठ्यधिधापितानिभिन्नस्य सनधि-
कारम्भारमनीयता भगवतो वात्सीकिराधनपदस्य । तयाहि ।

नीवारौदनमण्डमुष्णमधुरं सद्यःप्रसूताप्रिया-

पीतादभ्यधिकं तपोवनमृगः पर्याप्तमात्रामति ।

गन्धेन स्फुरता मनागनुसृतो भक्तस्य सर्पिष्मतः

कर्तृभूफलमिश्रशाकपचनामोदः परिस्तीर्यते ॥ १ ॥

सौधातकिः—मात्रेद भवेभविआरां विगुणजनं जनस्त्राभका-
रणां । स्वात्मनेकप्रकाराग जीर्णदूषानानन्यापकारानाम् ।

प्रथमः—(विहस्य ।) भूर्यः कोऽपि ते बहुनानहेतुगुरु सौधातके ।

अथ चतुर्थोऽङ्कः ॥ अथ तावदागोर्वचनमन्दभानुतोषादभ्यतीजनकादिप्रवे-
शसलापो निर्यादिभ्यन् कवि तदनुभूतमिति त्रयोपज्ञेयप्रकाशक निभनिष्ठम्-
मुद्रकनते—तत इति ॥ एकः दाग्दायनिरेत्यर्थः । सुगतकस्यापल सोधा-
तुकिः । नपेति पतिः । ममभिन्नरेति भ्रान्त पाठ पुनरुक्ते । समधिकेति
अधिकनरेति च सुगार्थः । भागो माहान्यम् । पदं म्यानम् । तदेव वा-
यति—नीवारौदनमिति ॥ १ ॥ सद्यःप्रसूतया प्रियया । पीतादभ्य-
धिकं सुदुर्वारमिति यावत् । नीवाराः वृषान्याति । तदोदनमण्डं रसा-
मम् । 'खलमे नन्दम्' इत्यमरः । 'कडी' इति आशिडाः । पर्याप्तं मये-
ष्विष्णम् । आत्रामति पितति । 'बृषतीति' माडरः । मनाक् ईषत् ।
स्फुरता लुगामवता । सर्पिष्मतः श्वाकस्य भक्तस्य भक्तस्य गन्धे-
नानुसृतः कम्बितः । शाकानां मत्स्यपत्रागम् । पचनं पाकः । तस्या-
मोदः परिमलः । 'परिस्तीर्यते एषते' इति श्रीनाथः । 'कर्तृभूवदरी'
इति, 'गन्धः परिमलानोदः' इति हारवन्विज्जनादी ॥ 'हर्म्यानि सुधा-
रगार्क' इति सतशल्याम् ॥ १ ॥ स्वात्मनेकम्यतिरेन्को जांर्दूषेन्योऽन-
प्यापकारान्यः । 'विश्रममावनप्यापो वद्वानुस्रवन्तः' इति समय-
इति । देवा मेति देगापरवन्द । 'कृचोऽङ्गां पुंशः चिमुचमिच्छे' इति

१ 'काण्ड आ दाग्दाय' सतिनेन्मूर कज वि-दुचरा' (काण्डनतना-
यकारा मर्वदेसभूतमज र्जांर्दूषानाम्) य-ध.

निष्पत्तिदो महुवको । वत्सतरी उण विसज्जिदा । येनागतेषु वसिष्ठमिधेषु
वत्सतरी निगण्ठिता । अयैव प्रत्यागतस्य राजर्षेर्जनकस्य भगवता वाल्मीकिना
दधिमधुन्यामेव निर्वर्तितो मधुपर्कः । वत्सतरी पुनर्विसर्जिता ।

दाण्डायनः—अनिवृत्तमांसानामेषं कल्पमृषयो मन्यन्ते । निवृत्तमां-
ससु तत्रभवान् जनकः ।

सौधातकिः—किमिमित्तं । किमिमित्तम् ।

दाण्डायनः—स तदैव देव्याः सीतायास्तद्वत्तं दैवदुर्निपाकमुपश्रुत्य
वैज्ञानसः संवृत्तः । तथास्य कनिषथे संवत्सराश्चन्द्रद्वीपतपोवने तपस्तप्य-
मानस्य ।

सौधातकिः—तदो किंति भागदो । तत् किमित्यागतः ।

दाण्डायनः—चिरन्तनप्रियमुहदं भगवन्तं प्राचेतसं द्रष्टुम् ।

सौधातकिः—अयि अत्र संवन्धिर्नाहिं समं संवृत्तं से दंसनं ण वेति ।
अप्यय सम्बन्धिनीभिः समं संवृत्तस्य दर्शनं न वेति ।

दाण्डायनः—संप्रत्येव भगवता वसिष्ठेन देव्याः कौसल्यायाः सकाशं
भगवत्स्वरूपं प्रहिता यन्मधुपेक्ष्य वैदेहो द्रष्टव्य इति ।

सौधातकिः—अह एदे इविरा परस्परं मिलिदा सह अजे पि यदुहिं
सह मिलिभ भगवत्साभमहुरत्तं खेलन्तो मजेस्ये । अहं कुण्ठ सो जणभो ।
(इति परिक्रान्तः ।) यथैते स्थिरा परस्परं मिश्रितास्तथावानपि यदुभि सह
मिश्रितवानप्यायमहोत्सवं खेलन्तो मानयावः । अथ कः ॥ जनकः ।

मञ्जामिता । 'वराहो नीचसीनयो' इति नानार्थमञ्जरी । मञ्जमतेनिशब्दा-
नुकारः । तपाहृतेत्यर्थः । आम्नायं वेदम् । भो निवृत्तीतोऽस्ति । मदागतेषु
वसिष्ठमिधेषु एवमदैव प्रत्यागताय राजर्षये भगवता वाल्मीकिना दधिमधुभिरेव
निर्वर्तितो मधुपर्कः वात्सतरी पुनर्विसर्जिता । मिश्रचन्द्रः पूजादाम् ॥ 'निवृत्त-
मामो निर्माणो वृत्तनासलु मामलः' इति, 'कथं स्याद्विधिः' इति
केदारकपिलौ । किमिमित्तम् । 'यं तु वैज्ञानमो यः स्यानुक्ताचारो
जितेन्द्रियः' इत्यमरमाला । तत् किमित्यागतः । ततः चन्द्रद्वीपतपोव-
नादपि । अथ संवन्धिनीनिस्समं निवृत्तस्य दर्शनं न वेति । यथैते सर्वे
स्थिराः परस्परं मिश्रिताः तथा वदन्ति यदुह सह मिश्रिताः अनप्यायम-

सोधातकि — भो दण्डायन किनामधेयो एगो महत्तस्स ठविरैस-
त्थस्स धुरधरो भजे अदिही भावदो । भो दाण्डायन किनामधेय एव महत्
स्थविरसार्थस्स धुरधरोद्यातिथिरागत ।

दाण्डायन — धिक्प्रहसनम् । नन्वयमृष्यशृङ्गाधमादरुन्वतीपुरस्कृतान्
महाराजदशरथस्य दारानधिष्ठाय भगवान्वसिष्ठ प्राप्त । तत्किमेव
प्रलपसि ।

सौधातकि — हु वसिष्ठो । हु वसिष्ठ ।

दाण्डायन — भय किम् ।

सौधातकि — मद् उण जाणिद् वग्गे वा विभो वा एतोति । मया
पुनर्हात व्याघ्रो वा वृको वैप इति ।

दाण्डायन — भा किमुक्त भवति ।

सोधातकि — जेण परावन्दिदेण जेण्व सा वराई कपिला वल्गणी मढ
मडाइभा । येन परापत्तितेनैव सा वराकी कपिला कस्याणी मढमहायिता ।

दाण्डायन — समासो मधुपर्क इत्याशय बहुमन्दमाना श्रोत्रियाया
म्यागताय वासतरीं महोक्ष वा महौज वा निर्वपन्ति गृहमेधिने । त हि
धर्म धर्मसूत्रकारा समामनन्ति ।

सोधातकि — भो निगिहीदोसि । भो निगृहीतोऽसि ।

दाण्डायन — प्रयमिव ।

सोधातकि — जेण भाभदेसु वसिष्ठमिस्सेसु वरउदरी विससेदा । भज
जेण्व पँच्चाभदस्स राण्मिणो जणअस्स भभवदा वग्गीइणा दहिमइहिं जेण्व

ससारावत् । दाणी इति महाराष्ट्रा । अणञ्ज्ञाभ इत्यत्र 'प्यलोसं' इति
ज्ञात्वम् ॥ भो दाण्डायन किनामधेय इदानीमेव महत् स्थविरसार्थस्स
धुरधरोऽद्यातिथिरागत । दण्डायनस्यापस्य दाण्डायनि । सार्थं सद्यः ।
प्रहास प्ररूपण हासम् । कथेपीति शेषः । अधिष्ठायेति-दारानुद्दिश्य अधि-
ष्ठान नियन्तृत्वमधिगम्येति यावत् । हु वसिष्ठ । मया पुनर्हात व्याघ्र कोऽ-
प्येव इति । आ कोवे । किं प्रभे । येनागच्छतैव सा वराकी कपिला मढ

१ 'मण्णअण घ-घ २ 'इयिआसत्वरम क-ज ३ 'अज्ज पीरधारभो'
घ-घ ४ 'वग्गे विज एतोति' न, 'व्याघ्र बोध्येव इति टी ५ 'तेण' घ-घ
६ 'वल्गणी वल्गोद्विभ' न ७ दण्डायन न-पुस्तके ८ 'एवति' न ९ -
'मेधिने इति हि' घ-घ १० 'पञ्चागदस्स' (पञ्चागतस्स) क-घ

निम्बत्तिदो महुवहो । वच्छतरी वण विसज्जिदा । येनापतेषु वत्तिष्ठन्नेधेषु
वत्ततरी विरुत्तिता । अयैव प्रत्यागतस्य राजर्षेज्जनकस्य भगवता वाल्मीकिना
दधिमधुम्यामेव निर्वर्तितो मधुपर्कः । बत्ततरी पुनर्विसर्जिता ।

दाण्डायनः—अनिवृत्तमांसानामेवं कल्पमृषयो मन्यन्ते । निवृत्तमां-
सस्तु तत्रभवान् जनकः ।

सौधातकिः—किंनिमित्तं । किंनिमित्तम् ।

दाण्डायनः—स तदैव देव्याः सीतायास्तादृशं दैवदुर्विपाकमुपश्रुत्य
वैद्यानसः संवृत्तः । तयास्य कनिषये संवत्सराश्चन्द्रद्वीपतरोवने तपलप्य-
मानसः ।

सौधातकिः—तदो किंति आभद्रो । ततः किमित्यागतः ।

दाण्डायनः—चिरन्तनप्रियमुहदं भगवन्तं प्राचेतसं ब्रह्मम् ।

सौधातकिः—अवि अय्य संवन्धिगीहिं समं संवृत्तं से दंसणं ण वेत्ति ।
अप्यय्य संवन्धिनीभिः समं संवृत्तस्य दर्शनं न वेत्ति ।

दाण्डायनः—संप्रत्येव भगवता वमिष्टेन देव्याः कौसल्यायाः सकाशं
भगवत्परन्वती प्रहिता यस्त्वयमुपेत वैदेहो ब्रह्म इति ।

सौधातकिः—अह एदे इविरा परस्परं निट्ठिदा तह अट्ठे वि बडुहिं
सह मिट्ठिज्ज भगवन्नाजमहुस्सुखं खेलन्तो मणेस्से । अहं तु यं सो जगभो ।
(इति परिक्रान्तः ।) यथैते स्वविरा परस्परं निट्ठितास्तथावामपि बटुनि सह
निट्ठित्वानप्यायनदोस्सुखं खेलन्तो मानयावः । अयं क स जनकः ।

महापिता । 'वराहो नीचधीनयोः' इति नानार्थमञ्जरी । मङ्गलदेशब्दा-
नुकारः । उपाकृतैत्यर्थः । आम्नायं वेदम् । भो निवृत्तीतोऽसि । यदागतैषु
वत्तिष्ठन्नेधेषु एवमयं प्रत्यागताय राजर्षये भगवता वाल्मीकिना दधिमधुभिरेव
निर्वर्तितो मधुपर्कः बत्ततरी पुनर्विसर्जिता । मिश्रशब्दः पूजायाम् ॥ 'निवृत्त-
मांसो निर्मासो वृत्तनासस्तु मायलः' इति, 'कल्पः स्याद्विधिः' इति
केदारकपिलौ । किंनिमित्तम् । 'स तु वैद्यानसो यः स्याद्युक्ताचारो
जितेन्द्रियः' इत्यमरमाला । ततः किमित्यागतः । ततः चन्द्रद्वीपतरोव-
नादपि । अयं संवन्धिनीभिस्समं निवृत्तस्य दर्शनं न वेत्ति । यथैते सर्वे
स्वविरा परस्परं निट्ठिताः तथा वयमपि बटुकै सह निट्ठिताः जनप्यायन-

दाण्डायन — तथाय महावादी पुराणराजपिञ्जनक प्राचेतसवसिष्ठायु-
पास्य समत्याध्रमस्य बहिर्बृहन्मूलमधितिष्ठति । य एष.

हृदि नित्यानुपक्तेन सीताशोकेन तप्यते ।

अन्तः प्रसूतदहनो जरन्निव यनस्पतिः ॥ २ ॥

(इति निष्क्रान्तौ ।)

मिश्रविष्कम्भः ।

[ततः प्रविशति जनकः ।]

जनकः—अपत्ये यत्तादृग्दुरितमभवत्तेन महता

विषक्तस्तीव्रेण घणितहृदयेन व्यथयता ।

पटुर्धारावाही नव इव चिरेणापि हि न मे

निवृन्तन्मर्माणि प्रकच इव मन्युर्विरमति ॥ ३ ॥

कष्ट एव नाम जरया दुःखेन च दुरासदेन भूय पराकसान्तपनप्रभृतिभि-
स्तपोभिरात्तरैस्तथातुरमवष्टम्भो नाद्यापि भ्रम दग्धदेहः पतति । भ्रम्यता-
मिक्षा ह्यसूर्या नाम ते लोकस्तेभ्यः प्रतिविधीयते य आत्मघानिन इत्येव-
मृपयो मन्यन्ते । अनेकसंवसरानिक्रमेऽपि प्रतिक्षणपरिभाषनास्पृष्टनिर्भास-

होत्सव खेलतो मानयाम । अयं कः स जनकः । तथा अनिर्वचनीय
इत्यर्थः । पुराण अनादि च तत् प्रज्ञा वेदः । वेदस्त्वत्त्व तपो प्रज्ञा इत्यमरः ॥
हृदि नित्यानुपक्तेनेति ॥ २ ॥ अन्तः कोटरान्तरे । जरन् पीणः ।
'तैर्युष्माद्वनस्पतिः' इत्यमरः ॥ २ ॥ इति मिश्रविष्कम्भः ॥ 'उदात्तनीचपा-
श्रोकौ मिश्रविष्कम्भ उच्यते' इति रूपकादशोके ॥ अपत्ये यत्तादृगिति
॥ ३ ॥ अपत्ये सीतायाम् । दुरितं अपवादरूप पापम् । तेन पापेन
विषक्तः विशेषेण सक्तः । पृथुः महान् । धारावाही अवच्छिन्नधारः ।
अत एव चिरेणापि बहुकाले यतेऽपि नवः इव स्थितः । प्रकचः
'करवतः' इति महाराष्ट्राः । मन्युः न विरमति हि । 'मन्युर्दन्ये वर्ता कुपि'
इत्यमरः ॥ ३ ॥ एव नाम कष्टमिति वाक्यघण्टः । दुरासदं दुःखविशे-
षणम् । स्वयं स्फुटं यथा तथा पराकसान्तपनप्रभृतिभिः कृच्छरूपस्त-
पोभिरपि उपलक्षित इत्यर्थः । 'रसा रक्षादयः' इति, 'इन्द्रियाणि पृथिव्यादि
पञ्चभूतानि धातवः' इति, अवष्टम्भाश्रयाधारा' इति रुद्रशाश्वतहेमचन्द्राः ।

१ 'तदयः' क-घ-च २ 'ज्वलन्निव' व-घ ३ 'तपोभिः पोषिता' त-घ
रधानोरवष्टम्भ एव महानपाणि न पतति' न; 'पातुरनुपपुन्यमान' घ-घ ४
'लोकाः' मेव तेभ्यः' न

प्रत्यग्र इव न मे दारयो दुःखसंवेगः प्रक्षाम्यति । नयि मातर्देवयजनस-
म्भवे सीते ईदृशो निर्माणमागः परिणतो येन लज्जया स्वच्छन्दमाक्रन्दितु-
मपि न शक्यते । हा पुत्रि भगवति चमुग्धरे सत्यमस्तिदृष्टासि ।

अनियतरदितस्मितं विराज-

त्कृतिपयकोमलदन्तकुङ्कुमलाम्रम् ।

चदनकमलकं शिशोः सरामि

स्खलदसमञ्जसमञ्जु जल्पितं ते ॥ ४ ॥

त्वं यद्विमुनयो वसिष्ठगृहिणी गङ्गा च यस्या विदु-

र्माहात्म्यं यदि वा रघोः कुलगुरुदेवः स्वयं भास्करः ।

विद्यां यागिव यामस्त भवती तद्वत्तु या दैवतं

तस्यास्त्वद्विदुस्तथा विशसनं किं दारुणेऽभ्युप्यथाः ॥ ५ ॥

(नेत्रभ्ये) इत इतो भगवतो महादेव्यौ ।

जनकः—(इष्टा) भये गृहिनोपदेश्यमानमार्ता भगवत्परम्वती ।

(वत्साय) कां पुनर्महादेवीत्याह । (निरूप्य) हा ॥ कथमित्यं महाराज-
दशरथस्य धर्मदाराः प्रियसखी मे कस्यस्या । क पैतृप्रत्येति सैवेयमिति ।

आसीदियं दशरथस्य गृहे यथा श्रीः

श्रीरेव या किमुपमानपदेन सैषा ।

तथा च सुखलेशामावाहुः सात्त्विकं देहं पठन्ति भावः ॥ ननु सात्त्विकात्
क्रियतामव भाह-अग्रेति । 'इतीत्यनेनिलेखम्' इति चक्षुरूपः । प्रति-
क्षणं परिभाषनायाः त्रिरस्कारस्य । ह्यष्टनिर्मासः शयमात्तः दत्ताह ।
प्रत्यग्रः मृतनः । भागः अंशः । येन कारणेन । अनियतमिति ॥ ४ ॥
कुङ्कुमाः सुडला । कमलकं स्वार्थे कः । सरसिर्वा इति वा पाठः ॥ ४ ॥
इडा निद्रा ॥ त्यमिति ॥ ५ ॥ यदि संभावनानाम् । कुलगुरुवंतिष्ठः ।
वाक् सरस्वती । तथा विशसनं मारुप्रलाम्बादपरित्यागमित्यर्थः । अभु-
व्यथाः शरण्यथाः इति यावत् ॥ ५ ॥ भगवतो च देवो च भगवती-
देव्यौ । 'देवी इति भिषेकानाम्' इत्यनरः । महादेवी इति भ्रान्तः पाठः ।
'जगन्माता महादेवी शर्वाणी त्रिपुरेश्वरी' इत्यागमतन्त्रोक्त्या महादेवीति
नाम्नः परदेवतायामेवोचिततया बन्धनं सम्भवेऽवधारसंभवत् । 'पुनर्नि
दाराः' इत्यनरः । प्रत्येति विशन्ति ॥ आसीदियं दशरथस्येति ॥

कष्टं यतान्यदिव दैववशेन जाता

दुःखात्मकं किमपि भूतमहो विपाकः ॥ ६ ॥

ये एव मे जनः पूर्वमासीन्मूर्तो महोत्सवः ।

क्षते क्षारमिवासह्यं जातं तस्यैव दर्शनम् ॥ ७ ॥

(ततः प्रविशत्यरुन्धती कौसल्या कञ्चुकी च ।)

अरुन्धती—ननु प्रवीमि द्रष्टव्यः स्वयमुपेत्यैव वैदेह इत्येव च' कुलगु-
रोरादेशः । अत एव चाहं प्रेषिता । तत्कोऽयं पदे पदे महाननुष्यवसायः ।

कञ्चुकी—देवि संस्तभ्यात्मानमनुरूप्यस्व भगवतो वसिष्ठस्यादेशमिति
विज्ञापयामि ।

कौसल्या—इतिसे काले मिथिलाधिपो मय् दिदृशो सि समं जेव
सग्धाहं दुख्ताहं समुद्भवन्ति । ता ण सहुणोमि उद्धर्तमानमूलबन्धनं
हिभर्षं पञ्चवत्थावेदुम् । इदसे काले मिथिलाधिपो मया द्रष्टव्य इति सममेव
सर्वाणि दु खानि समुद्भवन्ति । तत्र शक्रोऽप्युद्धर्तमानमूलबन्धनं हृदयं पर्यवस्था-
पयितुम् ।

अरुन्धती—अत्र क' सन्देहः ।
प्रियता वसिष्ठी
त स्तुतिरिति संस्तभ्यात्मानमनुरूप्यस्व भगवतो वसिष्ठस्यादेशमिति
दुःखानि सम्येन्धिवियोगजानि ।

॥ ६ ॥ पदेन कलहेन । कष्टं वेदकारि । चिन्तात्मकं चिन्तास्वरूपम् ।
अन्यत् जगद्विलक्षणम् । किमपि भूतं जन्तुरिव जाता षटेलयं । 'कष्टं
त्रिदुःखाखेदकारिणि' इत्यमरमाला । अत एव 'कष्टा रन्ध्रव्या कष्टध' इति
मुत्तारिः । 'चिन्ता हृदयसन्ताप' इति, 'भूतं क्षमादी च जन्तौ च' इति,
'यतानुस्मरने' इति हेमविश्वहलायुधा । अहो विपाकः विरुद्धपरिणाम इति
यावत् । अत्र युषायुधास्तावदवगमनप्राप्तिभ्या शिरसि दोलामन्ते ॥ ६ ॥
य एव मे जन इति ॥ ७ ॥ जनः कौसल्या । 'लीपुंसी कश्यपेजनः' इति
काव्यदीपिकायां दण्डी व्याजहार ॥ ७ ॥ गुरोर्वसिष्ठस्य । अध्यवसायः
निधय । पदे पदे इत्यनेन प्रतिक्षणं भिन्नभिन्न इति व्यज्यते । संस्तभ्य
स्थिरीकृत्य । अनुरुध्यस्व अनुवर्तस्व ॥ इदसे काले मिथिलाधिपो मया
द्रष्टव्य इति सममेव सर्वदु खानि समुद्भवन्ति । तस्मात् शक्रोमि उद्धर्तमानमूल-
बन्धनं हृदयं व्यवस्थापयितुम् । समं युगपत् । उद्धर्तमानं वेदमानं मूल-

१ 'विचार' न. २ अस्मात्पूर्वं 'अवमपरः पापो दशाविपर्याप्तः' इत्यधिकं
व-घ-पुनर्योः. ३ 'महाननुष्यवसायः' न-टी. ४ 'उद्धर्तमान' घ-घ.
५ 'सद्वन्तु' क-घ-घ.

दृष्टे जने प्रेयसि दुःसहानि

स्रोतःसहस्रेरिष संप्लवन्ते ॥ ८ ॥

कोसल्या—कहं तु सु वच्छाए बहूए एवं गदे तस्सा पिदुणो राएसिणो मे मुह दसस । कथं तु उल्ल वत्ताया वप्पा एव गते तस्सा पित्रे राजर्यये मे सुख दर्शयाम ।

अदन्धती—एष घः श्लाघ्यसम्पन्धी जनकानां कुलोद्बहः ।

याज्ञवल्क्यो मुनिर्यस्यै ब्रह्मपारायणं जगौ ॥ ९ ॥

कोसल्या—एसो सो महाराजस्व हिभंभणिग्गिमेसो वच्छाए मे बहूए पिदा राएसि सीरदभो । हद्दी हद्दी सुमारिवसि भणिग्गेदरमणीए दिभसे । हा देव सब त जणिय । एष स महाराजस्व हृदयनिर्विदोषो वत्ताया मे वप्पा पिता राजर्षि सीरप्वज । हा थिक् हा थिक् सारितासि भनिर्वेदरमणीयान्दिवसान् । हा देव सब तप्पसि ।

जनकः—(उपचल) भगवत्यहं यति वेदेह सीरप्वजोऽभिवाद्यते ।

यन्धनं गर्भप्रन्थि बल । मूलबन्धन 'काळिज' इति महाराष्ट्राः ॥ सन्तान-
नचाहीन्यपीति ॥ ८ ॥ सन्तान परम्परा दीर्घं वा बहन्ति धरन्ति सन्तान-
नचाहीनि । सम्यन्धिनो बान्धवा । स्रोतसां स्रोतोऽभ्युसरणानाम् ।
'पासर' इति महाराष्ट्राः । संप्लवन्ते प्रवहन्तीति यावत् ॥ ८ ॥ कथं
वत्ताया मे वप्पा एव गते तस्मा पित्रे राजर्यये सुख दर्शयाम । 'वधू जुषा'
इति शाब्दमाला । गते सतीत्यर्थः । दर्शयाम इति निर्वेदाद्बहुवचनम् । अत
एव 'वयं तत्त्वान्वेषात्' इत्यस्याश्वातशकुन्तले ॥ एष घः श्लाघ्य
इति ॥ ९ ॥ 'वधूवरा'ग पित्रो नियस्मन्बन्धिनो मताः' इत्यगस्त्यः ।
जनकानां राज्ञाम् । उद्बहतीत्युद्बह कुलस्य उद्बहः श्रेष्ठः । 'उद्बह श्रेष्ठ-
भुवनो' इति यादवः । ब्रह्मणः तत्त्वस्य पारायणं उपदेशम् । जगौ चकार
इति लाक्षणीकोऽर्थः । 'पारायण उद्बहुपदेशः पारायणं' इति पदमाला । व्यथा-
रिति च पाठः ॥ ९ ॥ कथमेव स महाराजस्व हृदयनिर्विदोषो वत्ताया मे वप्पा-
पिता राजर्षि सीरप्वज । हा थिक् हा थिक् सारितासि भनिर्वेदरमणीयान्
दिवसान् । हा देव सर्वमेव तप्पसि ॥ यया पूतमन्य इति ॥ १० ॥ यया

१ 'हिभंभणिग्गो' (हृदयानन्द) क-घ-च. २ 'संभाविदसि भुवविदस्महस्ये दिग्दे' (सन्भावितास्मन्नुपस्थितनरोत्तरे दिवसे) घ-घ.

यया पूतमन्यो निषिरपि पवित्रस्य महसः

पतिस्ते पूर्वेणामपि खलु गुरुणां गुरुतमः ।

त्रिलोकीमङ्गल्यामयनितलैलीनेन शिरसा

जगद्वन्धां देधीमुपसमिव चन्दे भगवतीम् ॥ १० ॥

अरुन्धती—अक्षरं ते ज्योतिः प्रकाशताम् । स त्वां पुनातु देवः परो
रजसां य एष तपति ।

जनकः—आर्यं मृष्टे अप्यनौमयमस्याः प्रजापालकस्य मातुः ।

कञ्जुसी—(सगतम्) निरवशेषमतिनिष्ठमुपालब्धाः स्मः । (प्रका-
शम्) राजर्षे अनेनैव मन्थुना चिरपरित्यक्तराममद्रमुपबद्धदशनां नाहंति
दु खयितुमतिदुःखितां देवीम् । राममद्रस्यापि दैवदुर्योगः कोऽपि । यस्मिन्
समभूतः प्रवृत्तधीमत्मा किं वदन्तीकाः पौरजानपदा नामिषु विमर्षकाः
प्रतियन्तीति दारणमनुष्ठितं देवेन ।

जनकः—(सरोपम्) आ. कोऽयमग्निनां मासत्प्रसूतिपरिशोधने । कष्ट-
मेवंपादिना जनेन राममद्रपरिभूता अपि ययं पुनः परिभूयानहे ।

अरुन्धती—(निश्चयः ।) एवमेतत् । जमिरिति वत्सां प्रति परिलभू-
न्यक्षराणि । सीतेत्येव पर्याप्तम् । हा वस्ते

शिशुर्या शिष्या वा यदसि मम तत्तिष्ठतु तथा

विशुद्धैरत्कर्षस्त्वयि तु मम भक्तिं द्रवयति ।

भवत्वा वपसा च । आत्मानं पूतं मन्यते पूतमन्यः । महसः प्रसवर्षतस्तस्य
दीप्तश्च । ते तव पतिः वसिष्ठः । अतिशयेन निशेपेण गुरुः गुरुतमः । त्रि-
लोक्याः मङ्गले साधुः मङ्गल्यां तां भगवतीं त्वामित्यर्थः । 'स्त्रीनपुंसकयो-
रप' इति लिङ्गनिर्णयः । श्लोकोऽयं यथाकथञ्चिदुप पक्षेऽप्युच्यते ॥ १० ॥
अक्षरं धराद्रिभम्, ज्योतिः सूर्यः । भगवन्तरेणाह स इति । रजसां रजो-
गुणानाम् परः शत्रु उपलक्षणमेतत् । तमसा चेति भावः । तथा च दूरतरः
परिशेषात् सत्त्वंकमिष्ट इति फलितोऽर्थः । प्रजापालकस्य मातुरस्या इत्य-
न्वयः । मृपापवादकल्पकप्रजापालक इति परिहासोक्तिः । निरवशेषं निरशेषं
शान्तिनिष्ठं य यथा तथा । मन्थुना बोधेन । दैवदुर्योगः प्रहरीता । अत
एव 'तदा दु ऐनं लिप्येन्नलराममुधिष्ठिरा' इति पौराणिका । प्रतीतिं विश्वास-
विषयां कुर्वन्तीत्यर्थः । दारुणं कर्म इति शेषः । परित्याग इति यावत् । परि-

१ 'मात्रत्याम्' न-क. २ 'लोकेन' य-घ. ३ 'पर' य-घ. ४ 'परोरजा.'
व-घ. ५ 'असि नुशक्तम्' य-घ. ६ 'अस्तरा' य-घ. ७ 'जनपति' य-घ.

शिमुत्वं स्त्रैण वा भवतु ननु वन्द्यासि जंगतां

गुणाः पूजास्थानं गुणिषु न च लिङ्गं न च वयः ॥ ११ ॥

कौसल्या—अहो उन्मीलन्ति वि अ वेभ्रणाभो । अहो उन्मीलन्तीव वेदना । (इति मूर्च्छति)

जनकः—हा कष्टं किमेतत् ।

अदन्धती—रात्रये किमन्यत् ।

स राजा तत्सौत्यं स च शिशुजनस्ते च दिवसाः

स्मृतावाविर्भूतं त्वयि सुहृदि दृष्टे तदखिलम् ।

निपाके घोरेऽस्मिन्नथ खलु तिमूढा तव सखी

पुरंध्रीणां चित्तं कुसुमसुकुमारं हि भवति ॥ १२ ॥

जनकः—हन्त हन्त सर्वेषां नृणाम्लोऽस्मि संबुधः । यश्चिरस्य दृष्टान्मिय सुहृदः प्रियदाराश्च खिण्वा पश्यामि ।

स सम्बन्धी श्लाघ्यः प्रियसुहृदसौ तच्च द्वयं

स चानन्दः साक्षादपि च निखिलं जीवितफलम् ।

शरीरं जीवो वा यदधिकमतोऽन्यस्त्रियेतदं

महाराजः भीमान्किमिव मम नासीद्दशरथः ॥ १३ ॥

भूताः सहसा परित्यागेनेति भावः ॥ शिशुर्वा शिष्या वेति ॥ ११ ॥ तथा दूरे इत्यर्थः । शिशुदेस्तत्कर्षः कर्ता । त्वयि विषये । 'भक्तिश्च निधय' इति त्रिकाण्डी । स्त्रैण स्त्रीत्वम् । 'स्त्रैणं साक्षादवबुन्दयो' इति कपिल । स्थानं भासदम् । गुणिनि गुणमाजि प्राप्तिनि । इदं सप्तमी चीत्वा प्रति समोपनं च । लिङ्गं स्त्रीपुंनपुंसकम् । वयः इति 'वेजसा हि न वयस्समीक्ष्यते' इत्यस्य घञाः । यानुकरणमेतत् ॥ ११ ॥ अहो उन्मीलन्तीव वेदना ॥ स राजा तदिति ॥ १२ ॥ राजा दशरथः । आपिर्भूतं वित्तास्तमीति यावत् । पुरन्ध्रीणां कुटुम्बिनीनाम् ॥ १२ ॥ 'विस्वायाधिरायेन्द्रा' इत्यमरः । स सम्बन्धी श्लाघ्य इति ॥ १३ ॥ सुहृदः दशरथस्य असौ कंसत्या । साक्षात् प्रत्यक्ष । निखिलनिदमेति शेषः । जीवः अनुधारणम् । अत जीवादी-त्यर्थः । महाराजः इति प्रथमैकवचनम् । किमिव नासीत् पूर्वोक्तं सर्वम-

कष्टमियमेव सा कौसल्या ।

यदस्याः पत्युर्वा रहसि परमं दूषितमभू-
दभूयं दम्पत्योः पृथगहमुपालम्भविषयः ।

प्रसादे कोपे वा तदनु मदधीनो विधिरभू-
दलं वा तत्स्मृत्या दहति यदवस्कन्द्य हृदयम् ॥ १४ ॥

अरुन्धती—हा कष्टम् । अतिचिरनिरुद्धनिःश्वासनिष्पन्नं हृदयमस्याः ।

जनकः—हा प्रियसखि । (इति वमण्डलद्वयेन सिधति ।)

कञ्चुकी—सुहृदिष्य प्रकटय्य सुखप्रदः -

प्रथममेकरसामनुकूलताम् ।

पुनरकाण्डविवर्तनदारुणोत्प्रेक्षादेताह
विधिरहो विशिनष्टि मनोरजम् ॥ १५ ॥

कौसल्या—(आश्रय) हा वच्छे जानइ कहिं मि । सुमरासि दे नव-
विवाहलच्छीपरिगहेकमण्डनं पाकुरगतसुदतिहनिदं सुदसुहृपुण्डरीकं ।

प्यासीदेवेत्यर्थं ॥ १३ ॥ यदस्याः पत्युर्येति ॥ १४ ॥ अस्याः पत्युर्धेति
ज्ञेयम् । परमं अधिकम् दूषितं प्रणयकल्ह । उपालम्भस्य गहणाया ।
विधिः समाधानप्रकार मदधीनः ममायत्त तत् चरितमिति शेष । य-
थार्थं कर्तुं, अवस्कन्द्य अभिनिपत्य ॥ १४ ॥ हा कष्टमिति चेदातिशये ।
'हा कष्टमस्मिन् जने' इत्यस्मद्व्याख्यातभोजनचमौः । चिरनिरुद्धः निश्वासस्य
निष्पन्नः निर्गम यस्य ॥ सुहृदिष्य प्रकटय्येति ॥ १५ ॥ प्रथमं
आदौ । एकः सुहृद रसः अभिनिवेश प्रीतिर्वा यस्याम् । अनुकूलतां
एवंशुभासुहृदम् । प्रकटय्य प्रकटीकृत । पुनः पश्चात् । अकाण्डे शराले
अनुकूलताया निवर्तने प्रतिकूलनापादनविषये दारुणः । विशिनष्टि
परिशिष्टा करोतीति यावत् । विधिर्देवम् । 'पुन पश्चात्' इति समासनि-
घण्टु ॥ १५ ॥ वच्छे जानति कामि कामि । स्मरासि ते नवविवाहलक्ष्मी-
परिग्रहेकमङ्गलं चटुलमुखापुण्डरीकम् । अहंतोमुदीचन्द्रचन्द्रिकासुन्दररत्नैः
पुनरप्युद्गृहीतयोत्सङ्गम् । सर्वथा महाराज एवं भणति, एषा रघुलम्हत्तराणा
वधूरस्माकं पुनर्वनर (मुता) दुहितैव । पुण्डरीकमिति कथनपुण्येच्छायोग्य-
वयस्मूचकम् । 'वीचने पुर्येच्छायां विरहे चाज्ञपाण्डिमा' इति सार्वभौमः ।
अत एव 'पाण्डि (म ?) निमग्नं वपु' इति अस्मद्व्याख्यातविद्वत्सालभक्तिका-

१ 'निःश्वासनिष्ठुर' व-घ. २ 'सुखप्रदम्' न. ३ 'परिशिनष्टि विधिर्नमो
रजम्' न.

आप्फुरन्तचन्द्रचन्द्रिमासुन्दरैर्हि अङ्गेर्हि पुणो वि मे जादे उमोशहि उच्छ-
 हम् । सन्वदा महाराजो भणति । एसा रहउल्लभहत्तराणं वहु भझाणं दु
 ज्ञेणभमुदा दुहिदेख । हा वन्ते जानकि कुमसि । सरामि ते नवविवाहल-
 क्ष्मोपी(मेहकमण्डनं) ~~अमुच्छुद्धविहवित~~ मुग्धमुच्छुद्धरीक्षम् । आप्फुरन्तच-
 न्द्रिमासुन्दरैर्हि पुनरपि मे जादे उमोशोतवोत्तहम् । सर्वदा महाराजो भणति
 एसा रहउल्लभहत्तराणा वधूरसाकं तु जनकमुता दुहितैव ।

कञ्जुपी—मयाह देवी ।

पञ्चप्रसूतेरपि तस्य राक्षः

प्रियो निक्षेपेण सुबाहुशत्रुः ।

वधूचतुष्केऽपि यथैव शान्ता

प्रिया तनूजास्य तथैव सीता ॥ १६ ॥

याम् । अर्हन्त्यः पूजा अभिनन्दनीया या कौमुदीचन्द्रचन्द्रिकाः
 तद्वत् सुन्दरैः लोभनीयैः, 'पूर्णिमायामयुग्मम्यानजनी कौमुदी मता । शेष-
 दामद्वयस्या या ज्योत्स्ना सा चद्रिको-यते ॥' इति साहित्यमण्डने
 धीनाथः । चन्द्रः कर्पूरः । एतेन विविधपरिवलाङ्गी नायिकेय सूचिता ।
 'सा नानादिष्वगन्धिनी' इति पद्मिनीप्रकरणे । पाठरूपान्धीसान्द्रपदे
 -क्षेत्रियश्च । मध्ये चन्द्रपदनिवेशेन धोरणीसन्दर्भाय । च(न्द्रि)मा इति
 कवे प्रमादः । 'चन्द्रिकाया अ' इति विदेशानुशासनेन चन्द्रिमा इति वक्त-
 व्यस्य माधीयस्त्वात् । 'चन्द्रिमासुन्दरैर्हि' इत्यविचारितरमणीय पाठः ।
 पौनरुक्त्यासक्तिकोडीकृतावात् । महत्तराणां पूर्वपाम् । वधूः कृपा ।
 अस्मिन् पदेकेचिदनुपमा कूपपतिता इव रक्त(ट)कुण्डा कण्ठपोषातिशयम-
 भिनवन्तीति दिक् ॥ दुहितृत्वं समर्थयते पञ्चप्रसूतेरपीति ॥ १६ ॥ पञ्च
 प्रसूतयः प्रमदा यस्य सीतया सहसि भावः । 'नौरसो मानित क्रीतः
 पोषित स्थापितोऽवितः' गृहीतो विधिनेत्यायः सङ्ग्रहः प्रसूतयः ॥' इति
 पुष्पावद्धते । पञ्चप्रसूते विस्तृतप्रसवस्तेति चायं । 'वित्तारे पञ्चशब्दः
 स्थासस्याभेदे प्रतारणे । व्यक्तौ च' इति घनञ्जयः ॥ सुबाहुशत्रुः रामः ।
 वधूचतुष्के सुबाचतुष्टयेऽपि, 'चतुष्कं च चतुष्टयम्' इति द्विरूपः । यदा
 सीतैव मान्या तथैवास्य दशरथस्य सीतैवेति परामृश्यते । प्रिया तनूजा
 दुहितेचयः । तथा च दशरथस्य पुत्रेषु यथा राम प्रियः तथा कृपासामान्या

॥ 'तामनस्यो दुर्देहिमा चैव' य-घ. २ 'यथा हि' य, 'तथैव नान्ता' न.

३ 'यथैव' न

जनकः—हा पिपसल महाराज दशरथ एवमस्मि सर्वप्रकारहृदयद्रमः ।
कथं विलस्यसे ।

कन्यायाः किल पूजयन्ति पितरौ जामातुरातं जनं
त्व कालन तथावधोऽस्यपहतः सम्यन्धवीजं च त-

द्वोरेऽस्मिन्मम जीवलोकनरके पापस्य धिग्जीवितम् ॥१७॥

कौसल्या—जादे जाणइ किं करोमि । दिद्वज्जलेवपडिपद्वनिचलं हृद-
जीविदं मं मन्दभाङ्गीं न पडिचअदि । जाते जानकि किं करोमि । हृद्वज्ज-
लेपप्रतिबद्धनिधलं हतजीवितं मां मन्दभागिनीं न परिलज्जति ।

अरन्धती—आसिहि राजपुत्रि वाप्पविधामोऽप्यन्तरे कतेव्य एव ।
अन्यथ किं न करसि यद्वोचस्स्यशुद्धाधमे सुप्पाकं कुलपुत्रमवित्तव्यं तथे-
त्युपजातमेव किं तु कल्याणोदकं भविष्यतीति ।

कौसल्या—कुंदो अदिहन्दमणोरहाए मह यदं । कुतोऽतिकान्तमनोर-
थाया ममेतत् ।

अरन्धती—तकि मय्यसे राजपुत्रि मृपोयं तदिति । न हीदं सुसन्नि-
धेऽन्यथा मन्तव्यम् । भवित्तव्यमेव तेन ।

सीता । पश्यप्रभूतेरित्यत्र पश्यन्नाद्यर्थद्वयव्यवहारेण पद्वतिन्यायपत्तेन च प्रिया
बुद्धित्वेति भावः । अत्र पद्ये यद्वोच भ्रमजि, शिष्यगुणमाहिणः प्रमाणम् ॥१६॥
कन्यायाः किल पूजयन्तीति ॥ १७ ॥ सम्यन्धे भावयोरिति शेषः ।
तत् पूजनम् । विपरीतं म्यलस्यमेव । यथमेत्यत आह—अभूदिति ।
आराधनं त्वत्कर्तुं पूजनम् । मयि अभूत् । बीजं कारणं च यपहतमि-
त्यर्थः । तत् प्रतिदं सीतेत्यर्थः । बीजमिति ध्यति । तत् तस्मात् । पोरे इति
चतुर्थचरणेनान्वयो योज्यः । जीवलोक एव नरकः ॥ १७ ॥ जाते जानकि
किं करोमि । हृद्वज्जलेपप्रतिबद्धमिव निधल हतजीवितं मां मन्दभागिनीं (न)
परिलज्जति । मिथ्यामः विरतिः । अन्तरा मय्ये । कल्याणं उदकः यस्मिन्
वत् । भवित्तव्यमित्यस्यानुपपत्तिः । 'उदकं कलमुत्तरम्' इत्यमरः । कुतोऽतिक्वा-

१ 'विधोऽप्यपद्वन' न-घ. २ 'लेपपडिपद्वनिचल' क-घ-व. ३
'कुलपुत्रस्तदुपजातमेव' घ-घ. ४ 'ममवदि अदिहन्तो मणोरहो' (ममवति,
अभिभ्रान्तो मणोरह) घ-घ. ५ इदं नास्ति न-क-पुस्तकयोः.

आविर्भूतज्योतिषां ग्राहणानां

ये व्याहारास्तेषु मा संशयोऽमृत ।

मद्रा ह्येषां वाचि लक्ष्मीर्निषिक्ता

नैते वाचं विभुतार्था वदन्ति ॥ १८ ॥

(नेपथ्ये कलकल । सर्वे आकर्णयन्ति ।)

जनका—भये भय सखु दिशानप्ययन इत्यस्त्वलितं सेवतां बहूनां कलकला ।

कौसल्या—सुलहसोक्तं दाव बालवर्णं होदि । (निरूप्य ।) अम्महे पदानं मग्ने को एसो रामभद्रस्य कोमारलक्ष्मीसरिसेहिं सावट्मभेहिं सुद्ध-
लल्लिदेहिं अहेहिं अम्हणं लोमणाहं सोमलावेदि । सुलभसौख्यं तावत् वा-
स्तवं भवति । अहो एतेषा मध्ये क एष रामभद्रस्य कोमारलक्ष्मीसदस्यै साव-
ट्मभैर्मुग्धललितैर्द्वारकोऽस्माकं लोचनानि शीतलयति ।

अरुन्धती—(अपवार्य सहर्षवाक्यम् ।) इवं नाम तज्जागीरण्यानिवेदित-
रहस्य कणामृतम् । न त्वेवं विप्र. कतरोऽप्यमायुष्मतोः कुशलवयोरिति ।
(प्रकाशम् ।)

न्तमनोरथाया ममैतत् । 'क्षत्रिया क्षत्रियाण्यपि' इत्यमरः ॥ आविर्भूत-
ज्योतिषामिति ॥ १८ ॥ आविर्भूतं ज्योतिः परं ब्रह्म येषु येभ्यो वा ।
व्याहाराः उक्तयः । मद्रा शुभा । लक्ष्मीर्महलदेवतेत्युपलक्षणम् । सर्व-
देवता इति सिद्धान्तः । 'अपि वा जीवितं जह्याम्' इति रामः । 'विप्रप्रसादा-
दरणीधरोऽहम्' इति, 'विजितेयं मही कृत्वा ब्राह्मणानां प्रसादतः ।' इति च
कृष्णः । 'मूलं कृष्णो ब्रह्मणो ब्राह्मणाद्य' इति महाभारते । 'स नम्रो ब्राह्म-
णाधीनः' इत्यागमेषु । 'एता एव देवता' इति श्रुतिश्च । इति दिक् ॥ निषिक्ता
निवृतं यथा तथा सिद्धेतर्यः । अनेन स्वतस्त्रिदेति विभाव्यते । विप्लुतः
निरुतः शब्दस्यार्थः फलपरिणामः यस्याम् ॥ १७ ॥ न विद्यते अप्ययनं
यस्मिन् । अस्त्वलितं अकुण्ठितं यथा तथा । सुलभसौख्यनिदानं बालत्वं
भवति । अम्महे एतेषा मध्ये क एष रामभद्रस्य कोमारलक्ष्मीसदस्यै सावट्मभैः
मुग्धललितैर्द्वारकोऽस्माकं लोचनानि शीतलयति ॥ 'अवट्मभस्तु संस्थानवि-

१ 'विद्रुता व्याहरन्ति' क-घ. २ 'जिहानप्याय.' क-घ. ३ 'उद्धतं' क-घ-च.
४ 'निवेदितं रहस्यकणामृतम्' न.

कुचलयदलस्निग्धश्यामः शिखण्डकमण्डनो
बटुपरिपदं पुण्यश्लोकः श्रियेवं सभाजयन् ।

पुनरपि शिशुर्भूतो यत्सः स मे रघुनन्दनो
झटिति कुरते दृष्टः कोऽयं दशोरमृताञ्जनम् ॥ १९ ॥

कञ्चुकी—नून क्षत्रियवस्त्रचारी दारकोऽयमिति मन्ये ।

जनकः—एवमेतत् । तथा हि

चूडाचुम्बितकङ्कपत्रमभितस्तूणीद्वयं पृष्ठतो
भस्मस्तोकेपवित्रलान्छनमुरो धत्ते त्वचं रौरवीम् ।
मौल्यां मेखलया नियन्त्रितमधोवासश्च माञ्जिष्ठकं
पाणौ कार्मुकमक्षसूत्रचलयं दण्डोऽपरः पैप्पलः ॥ २० ॥

भगवत्सम्बन्धति त्रिमुल्लेखसे वृत्तस्तोऽयमिति ।

अदन्धती—अधैवागता वयम् ।

जनकः—आर्यं गृष्टे अतीव मे कौतुकं घटते तद्भगवत्तुं घायमीविमेव
गाया पृच्छ । इमं च यालकं गृहि । वत्स केप्येते प्रियैस्सखा दिदक्षव
इति ।

कञ्चुकी—यदाज्ञापयति देव. । (इति निष्कासत ।)

कौसल्या—किं मण्णेघं दृष्टं भणितो आभमिस्मविति । किं मन्यन्ते
एवं भणित आगमिष्यतीति ।

जनकः—भिषेत् वा सद्भुत्तमीदृशस्य निर्माणस्य ।

क्षेपे गर्वतोपयो ' इति समासः । मुग्धललितैः मनोज्ञविलासैः । सहर्षेति—
लावण्यदर्शनेन हर्षं प्राप्य (१) कपोलश्च इत्युत्कण्ठा ॥ कुचलयदलस्निग्ध
इति ॥ १९ ॥ स्निग्धः मृदुणः । श्रिया शोभया । सभाजयन् आनन्दयन् ।
अमृतमयाजनम् ॥ १९ ॥ चूडाचुम्बितकङ्कपत्रमिति ॥ २० ॥ चूडा मौलिः
चुम्बितः स्पृष्ट यस्ते चूडाचुम्बिताः तादृशः कङ्कपत्रा, पाणा, यस्मिन् ।
'अभितः पार्श्वयो' इति नन्दी । भस्म भवितं स्तोकः अल्पधासां पवित्रः
व्याघ्रनखः ताभ्यां लान्छितं 'उभयं बटुरक्षकम्' इत्यनुभवविदम् । 'पवित्रं
स्यात्पुंसि व्याघ्रनखे' इति घनञ्जयः । रुद्र कृष्णसार तत्सबन्धिनी रौरवी
उत्तरीयार्थमिति भावः । मेखलया च 'खट्वरन्वो च मेखला' इति पद्ममाला ।
'वीतमाञ्जिष्ठौ' इति वपितः । पैप्पलः पिप्पलसबन्धी 'क्षत्रियाणां' पैप्पलः ।

४-२१] कौसल्या—(विस्मय ।) कर्तुं सखिणभणिमयमिदमिद्विवचनो नितेजि-
ददमिदारभो इतोऽहिमुहं पत्तरिदो जेष्य सो वर्यो । कथं सविनयनिशमित-
एतिवचनो निर्गजितविदाक इतोभिमुहं प्रवृत्त एव स वत्सः ।

जनकः—(चिरं निर्वर्ण्य ।) भोः किमप्येतत् ।

महिष्तामेतस्मिन्विनयदिश्रुतामौग्ध्यमसृणो
विदग्धैर्निर्ग्राहो न पुनरविदग्धैरतिशयः ।

मनो मे संमोहस्थिरमपि हरत्येव यत्नवा-

नयोधानुं यद्वत्परिलघुरप्यस्कान्तशकलः ॥ २१ ॥

लघुः—(प्रविश्य ।) अज्ञातनामकमामिजनान्पूज्यान्पि न. स्वतः कथ-
ममियादपिष्ये । (पिबित्वा ।) अयं पुनरविदग्धः प्रकार इति घृष्टेभ्यः
श्रूयते । (सविनयमुपयत्न ।) एष यो लघुस्य गिरसा प्रणामपर्यायः ।

अरुन्धतीजनकौ—करुणाणिन् आयुष्मान्भूया ।

कौसल्या—आह चिरं जीव । जातं चिरं जीव ।

अरुन्धती—गृहिं यत्नम् । (लज्जुताङ्गे गृहीत्वा ।) दिष्ट्या न
त्यलमुत्तमश्रितान्मनोरमोऽपि मे सम्पूर्णः ।

कौसल्या—आह इदो मि दास्य एहि । (उत्तङ्गे गृहीत्वा ।) भग्नदे न
त्यलं दूरनिभमन्तनीतुष्पलसामलुनलेण देहबन्धेण कवलिदारविन्दकैसर-
त्साभरुणकलहंसजिणाददीहरदीहरेण सरेण भ रामनरं भगुहरदि । नं कडो-

ति स्मृते ॥ २० ॥ प्रययस्तः वृद्धा । किमन्यः । एष भगित भागमि-
यतीति । घृत्तं चरित्रम् । कथं सविनयनिशमितकृतिवचनं नितजितारोप-
रितरदारकः इतोमुहं प्रवृत्त एव वत्स । दारुकाः यद्वत् । प्रवृत्तः प्र-
वृत्तः । निर्घण्य दृष्ट्वा । भो इति मनः प्रति सयोधनम् ॥ महिष्तामेत-
स्मिन्वि ॥ २१ ॥ एतस्मिन् वदे (यदी ?) त्रिषिरे कुराकर इति यावत् ।
मौग्ध्येन सौन्दर्येण । मसृणः शिष्यः । विदग्धैः चतुरैः । नितरां प्राहः
निग्राहः देव । अविदग्धैः अवचतुरैः, न वेद्य इत्यर्थः । महिष्तामति-
शयः । किं तत आह—मन इति कर्म । 'प्रेमावेष्टे ॥ समोहः' इति ध-
मि । अयोधानुं लोदधानुम् । परिलघुः सूक्ष्मः । शकलः सङ्गः ।
'यद्वत्तद्वत्तथा' इति निराण्डशेषः । 'अपस्कान्तमसीशलागिनेय लोह-
वानुम्' इति भाषणमिद्वनञ्जयानुसरणमेतत् ॥ २१ ॥ अज्ञातानि नाम-

रकमलगम्भपङ्कलो शरीरपङ्कसो वि तारितो जेव्व वच्छस्य । जाद वेवत्तामि दाव दे मुहपुण्डरीअं । (त्रिबुक्कुममप्य निरूप्य सवाप्णाकृतम् ।) राघेसि किं ण वेवत्तसि मिउणं गिरुवज्जन्तं से मुहं वच्छाण् वहुए मुहचन्देण संब-
ददि जेव्व । जात इतोऽपि तावदेहि । अहो न केवलं दरमिकुशलीलोत्पलस्या-
मलोज्ज्वलेन देहबन्धेन कवलितारविन्दकेसरकपायकण्ठकलहंसनिनाददीर्घदीर्घेण
सूत्रेण च राममद्रमनुगराणि । ननु कठोरकमलगम्भपङ्कल शरीरस्पर्शोऽपि तादृश
एव वत्तस्य । जात प्रेक्षे तावत्ते मुखपुण्डरीकम् । राजर्षे ॥ न प्रेक्षसे त्रिपुर्ण
निरूप्यमाणमस्य मुख वत्साया वध्वा मुखचन्द्रेण सबदलेव ।

जनकः—पश्यामि सखि पश्यामि ।

कौसल्या—अम्महे उम्मत्तीभूदं विअ मे हिअअं किं पि पदोमुहं विल-
वदि । अहो उम्मत्तीभूतमिव मे हृदये स्मिणीतोमुखं विलपति ।

जनकः—

वत्सायाश्च रघूच्छहस्य च शिशावसिन्नमिव्यज्यते
सम्पूर्णप्रतिविम्बिते च निखिला सैयाकृतिः सा द्युतिः ।
सा चाणी विनयः स एव सहजः पुण्यानुभावोऽप्यसौ
हा हा दैव किमुत्पथैर्मम मनः पारिप्लवं धायति ॥ २२ ॥

कौसल्या—जाद अथि दे मादा सुमरसि वा तादं । जात अस्सि ते
माता सरणि वा तावम् ।

लघः—नहि नहि ।

कौसल्या—तदो कस्म सुमं । तत. कस त्वम् ।

लघः—भागवतो वारमीकेः ।

कौसल्या—अयि जाद कहिद्वं कहेहि । अयि जात कपयितव्यं
कथय ।

क्रमाभिजालानि यै. येषां च परसरमित्तर्य । क्रमः परम्परा । 'आमिजाल्यं
॥ पंदो च' इति लिङ्गानुशासनम् । प्रकारः विध्यन्तरम् । 'पयांदोऽवतारे क्रमः'
इत्यमरः ॥ जात चिरे जीव । जात इतोऽपि तावदेहि । अहो न केवलं
दरमिसङ्गलीलोत्पलस्यामलोज्ज्वलेन देहबन्धेन कवलितारविन्दकेसरकपायक-
ण्ठकलहंसधोपेण धर्पराजानादनिर्भरदीर्घतरेण सूत्रेण राममद्रमनुगराणि । क-

लवः—पुतावदेव जानामि ।

(नेपथ्ये) भो भोः सैनिकाः । एष सखु कुमारश्चन्द्रकेतुराज्ञापयति न केनचिदाधमाभ्यर्णभूमय आक्रमितव्या इति ।

अरुन्धतीजनकौ—अये मेघ्याभरक्षाप्रसङ्गादुपागतो वत्सश्चन्द्रकेतुरप्य द्रष्टव्य इत्यहो सुदेवसः ।

कौसल्या—वच्छलस्तपस्स पुत्रो आगवेदिति अमिदविन्दुसुन्दराहं भस्तराहं सुप्तंभन्दि । वत्सलक्ष्मणस्य पुत्रक आज्ञापयतीत्यनृतविन्दुसुन्दरा-
ण्यक्षराणि धूयन्ते ।

लवः—आयं क एष चन्द्रकेतुर्नाम ।

जनकः—जानासि शनकश्मणौ दाशरथी ।

लवः—पुतावेव रामायणकथापुर्यां ।

जनकः—अयं किम् ।

लवः—तत्कथं न जानामि ।

जनकः—तस्य लक्ष्मणस्यापमारजश्चन्द्रकेतुः ।

लवः—ऊर्मिलायाः पुत्रस्तर्हि मैमिलस्य राजपदौहित्रः ।

अरुन्धती—(विहस्य ।) आविष्कृतं कथाप्रावीण्यं वरसेन ।

जनकः—(विचिन्त्य ।) यदि त्वमीदृशः कथायामभिज्ञस्तूहि तानन्त-
रज्ञानलोपां दाशरथात्मजानां कियन्ति किंनान्धेयान्यपत्यानि केषु केषु दारेषु
प्रसूतानीनि ।

लवः—आयं कथाप्रतिभागोऽस्तामिरन्धेन वा भुवर्ष्यः ।

जनकः—किं न प्रणीत एव कविना ।

लवः—प्रणीतो न प्रकाशितः । तस्यैव कोऽप्येकदेशः सन्दर्भान्तरेण
सत्त्वानभिनेपार्थः कृतः । तं च स्वहृत्कलितं मुनिर्भगवान्यसूतज्ञगवतो
भारतस्य मुनेस्तैर्यद्विकसूत्रकारस्य ।

जनकः—किमर्थम् ।

लवः—स किल भगवान्भारतममप्सरोमिः प्रयोजयिष्यतीति ।

जनकः—सर्वमिदमाकूतं त्वरमसाकम् ।

लवः—महती पुनस्तस्मिन्मगवतो वाल्मीकेरास्था । यतः केषांचिदन्ते-
वासिनां हस्तेन तत्पुष्पकं भस्ताध्रमं प्रति प्रेषितम् । तेषामनुयायिकभाष-
पाणिः प्रमादापनोदनायमस्मद्वाता प्रेषितः ।

कौसल्या—जाद मादावि दे भवति । जात आतापि तेऽस्ति ।

लवः—अस्यायं कुशो नाम ।

कौसल्या—जेष्टोत्ति भणिदं होदि । ज्येष्ठ इति भणितं भवति ।

लवः—एवमेतत् । प्रसवक्रमेण स किल ज्यायान् ।

जनकः—किं यमजावायुष्मन्तौ ।

लवः—अथ किम् ।

जनकः—वत्स कथय कथाम्रवन्धस्य कीदृशः पर्यन्तः ।

लवः—अलीकपारार्थवादोद्विग्नेन राक्षः निर्वासितां देवीं देवपुत्रस-
म्भवा सीतामासन्नप्रसववेदनामेकाकिनीमरण्ये लक्ष्मणः परित्यज्य प्रतिनि-
वृत्त इति ।

कौसल्या—हा वच्छे मुदचन्द्रमुहि को दानिं दे शरीरइसुमस्स सति
देवदुर्विलासपरिणामो एकलिभाए निवन्निशे । हा वत्से मुग्धचन्द्रमुखि क
इदानीं ते शरीरइसुमस्स सति देवदुर्विलासपरिणाम एकाग्निवा निपतितः ।

टोर कमलगमपक्ष्मल शिशिरसशोऽपि तादृश इति शेषः । तं एकदेशम् ।
आतङ्ग पीडा । तस्मिन् भरताचार्ये । आस्था अभिनिवेश प्रीतिर्वा ।
अर्भीषां दृश्यमानानामिति ध्वनिः । आश्रमं उद्दिश्येति शेषः । आश्रमं प्रवीणि
वा पाठ । अनुयायिकः अनुप्रस्थानदस । भ्राताऽपि सेति । आर्यपदस्वार-
स्यादाह—जेष्ठ इति । ज्येष्ठ इति भणितं (भणितं १) भवति । 'ज्येष्ठसु मासभे-
देच पूर्वजे च' इति नन्दी । मासभेदे तु ज्येष्ठ एवेति केचित् । तत्र, त्रिज्येष्ठमित्यत्र
विरोधात् । अत एव ज्येष्ठो ज्येष्ठश्चेति द्विरूपेभिधानात् । मासभेदे ज्येष्ठोऽपीति
नन्दार्जुनो व्याचक्षारेति दिक् ॥ 'परिपाटितुकम्' इत्यमरः । प्रसवक्रमेण,
'वनुजः पूर्वजो ज्येष्ठस्तनुजो यमलं यमौ' इति घस्तुनिर्णयः । कथायाः
परितस । प्रवन्धः गुम्फनम् । 'प्रवन्धो गुम्फने मन्थे' इति शब्दमाला ।
पर्यन्तः पूर्तिः ॥ हा वत्से मुग्धचन्द्रमुखि क इदानीं ते सुसुप्तभूतस्य शरी-
रस्य सति देवदुर्विलासपरिणाम एकाग्निवा निपतितः । 'एकविधा' इति

जनकः—हा वत्से

नूनं त्वया परिभवं च धनं च धोरं

तां च व्यथां प्रसवकालरुतामवाप्य ।

क्रव्याद्वेगेषु परितः परिवारयत्सु

संनस्तया शरणमित्यसकृत्स्मृतोऽस्मि ॥ २३ ॥

लवः—(अरुन्धतीं प्रति) आर्ये कावेतौ ।

अरुन्धती—इयं कौसल्या । अयं च जनकः ।

लवः—(सबहुनानवेदधौतुकं पश्यति ।)

जनकः—अहो निदयेता दुरामनां पौराणाम् । अहो रामस्य राज्ञः
क्षिप्रकारिता ।

एतद्वैशसवज्जघोरपतनं शम्भ्वम्भमोत्पद्यतः

क्रोधस्य ज्वलितुं क्षणित्यवसरश्चापेन शापेन वा ।

कौसल्या—(समयकम्पम्) मभवदि परित्ताहि परित्ताहि । पसादेहि
कुपितं राक्षसम् । ममपतिं परिजायन्त परित्रायस्य । प्रमादय कुपितं रा-
जर्षिम् ।

लवः—एतद्वि परिभूतानां प्रायश्चित्तं मनस्विनाम् ।

अरुन्धती—राजध्रपत्यं रामस्ते पाल्याश्च कृपणा जनाः ॥ २५ ॥

देवीयस्य २६ । 'एकना' इति महाराष्ट्राः । नूनं त्वया परिभयमिति
॥ २३ ॥ परिभयं परित्तागस्त्यतिरस्कारम् । क्रव्याद्वेगेषु मात्सरानसङ्गेऽपि ।
षड्वयमधिकम् । कालेति ध्वनिः ॥ २३ ॥ क्रव्याद्वेगेषु मात्सरानसङ्गेऽपि ।
एवं दीनाविति स्तेदः । देवात्मस्यानीति कौतुकम् । क्षिप्रेति अनिचार्यं
क्षीप्रकारितेति यावत् ॥ एतद्वैशसवज्जघोरमिति ॥ २४ ॥ वैशसमेव
यज्ञं तस्य । घोरपतनं दाहगपातः । 'अग्निवे मोहे त्वरणादे च वैशसम्'
इति सारस्यतः । शम्भ्वत् सुहु । उत्पद्यतः उत्प्रेक्षनागल । विचार-
यत इति यावत् । मम क्रोधस्य चापेन शापेन वा करणेन झटिति
ज्वलितुमयसरः समयः ॥ २५ ॥ प्रजयति शरीरमप्यस्य । प्रसादय कुपितं राज-
र्षिम् ॥ एतद्वि परिभूतानामिति ॥ २५ ॥ एतत् प्रदानमित्यर्थः ।
अपत्यं पुत्रः । यया दशरथस्य सीता दुहिता तथा तव रामः पुत्र

जनकः—शान्तं वा रघुनन्दने तदुभयं यत्पुत्रभाण्डं हि मे
भूयिष्ठद्विजबालवृद्धविकलस्त्रैणश्च पौरो जनः ॥ २४ ॥

(प्रविश ।) संश्रान्ता वटवः—कुमार कुमार अशोऽश्व इति कोऽपि
भूतविशेषो जनपदेष्वनुधूयते मोऽयमधुनास्माभिः प्रत्यक्षीकृतः ।

लवः—अथ इति पशुसमाध्याये साङ्गामिके च पश्यते । तद्रूप कीदृशः ।

वटवः—धूयताम् ।

पश्चात्पुच्छं यहति विपुलं तच्च धूनोत्यजस्रं
दीर्घग्रीवः स भयति खुरास्तस्य चत्वार एव ।
शप्पाप्यसि प्रकिरति शकृत्पिण्डकानाम्प्रमात्रा-
न्किं वाऽऽरेयातैर्मजति स पुनर्दूरमेतेहि यामः ॥ २६ ॥

(इत्यग्निने हस्तयोधावर्पितः ।)

लवः—(सकौतुकापराधविनयम् ।) आर्याः पश्यत पश्यत । एभिर्ना-
तोऽस्मि । (इति त्वरितं परिक्रामति ।)

अरुण्यतीजनकौ—प्रेरयतु कौतुकं वत्स ।

कौसल्या—अरण्यगर्भरूपाहावेहिं तुझे सोसिदा जहो ॥ भयवदि

इति भावः । 'कृपणः क्षुद्रः' इत्यमरः ॥ २५ ॥ शान्तं गतमिति यावत् ।
शान्तमिति च पाठः । न दधे न दधामि । यत् यस्मात् । तत् प्रसिद्धम् ।
उभयं सीतारामौ । मे मम । पुत्री च पुनश्च पुत्रौ तावेव भाण्डं पुत्रभा-
ण्डम् । 'भाण्डं मूलवनिग्धने' इति कपिलः । यदिजा मूलधनं यथा रस्यते
तथा मया सीतारामौ रक्षणीयौ इति भावः । ननु अपराधवत्पक्षे जनेषु
कोपो युक्त इत्याशङ्क्य सोऽपि दयनीय इत्यत्र हेतुमाह—भूयिष्ठेति । भूयि-
ष्ठानि भूयासि द्विजबालवृद्धविकलस्त्रैणानि यस्मिन् । विकलाः अङ्गहीना-
दयः । 'स्त्रैण स्त्रीसमूहः' इति नन्दी ॥ २४ ॥ पशुसमाध्याये पशुविधा-
वद्वेदे । साङ्गामिके सङ्गमसंबन्धिनि प्रकरणे इति शेषः । पश्चात्पुच्छं
यहतीति ॥ २६ ॥ धूनोति कम्पयति । शप्पाणि बालवृत्तानि । आम्प्र-
मात्रान् आम्रप्रमाणान् । शकृत्पिण्डकान् नलघोलकान् ॥ २६ ॥ अ-
श्वदर्शने कौतुकम्, सहसायमनप्रसङ्गेपराधः तत्समापने वा सहजो वा
स्मित्य । एव सर्वतो यथोचितमूढम् ॥ एभिर्नातोऽस्मीति सिद्धवत्कारेण सं-
वमतकारक्यनाद्वयस्य गमने बहानभिनिवेश इति बोध्यम् ॥ अरण्यगर्भा-

१ 'तत्पुत्र' व-घ. २ 'व्याख्याने.' न. ३ 'यहतीतुकं वत्सस' न.

४ 'आम्प्र...मद्रे अ' एतन्नास्ति क-घ-व-पुस्तकेषु.

जागामि एदं अजालोअग्रन्तो वज्जिदा विअ ता अण्णदो भविअ पेस्सन्द्
दाव पलाअन्नं दीहाउम् । अरण्यगर्मरूपात्तपियुं तोपिता वयं च । भगवति
जानाम्येतमनालोक्कवन्तो वसितेव । तदन्यतो भूत्वा प्रेक्षामहे तावत्पलायमानं
दीर्घायुपम् ।

अरुन्धती—अनिजवेन दूरमनिकान्तः स चपटः कथं दृश्यते ।

(प्रविश्य ।) कञ्जुकी—भगवान्वात्मीकिराहं ज्ञातव्यमेतदवसरे भव-
क्षितिनि ।

जनकः—भतिगम्भीरमेतत्किमपि । भगवत्परुन्धति सखि कौसल्ये आये
गृष्टे स्वयमेव गत्वा भगवन्तं प्रापेत्तसं पश्यामः ।

(इति निष्क्रान्तो वृद्धवर्गः)

(प्रविश्य ।) यट्थः—पश्यतु कुमारस्तदाश्रयम् ।

लघः—इष्टमवगतं च । नूनमाश्रमेधिक्षोऽयमश्वः ।

यट्थः—कथं ज्ञायते ।

लघः—अनु मूर्खाः पठितमेव हि शुष्माभिरपि तत्काण्डम् । किं न प-
श्यस्य प्रत्येकं शतसंख्या कवचिनो दण्डिनो निपङ्गिणश्च रक्षितारः, तत्प्राप्य-
मेव यत्नमिदं दृश्यते । यदीह न प्रत्यवच्छ्रित्वा पृच्छत ।

यट्थः—भो भोः किंप्रयोजनोऽयमश्वः परीवृतः पर्येदनि ।

लघः—(ससृष्टमानगतम् ।) अये अश्वमेध इति नाम विश्वविजयिनां
क्षत्रिपाणामूर्तैस्त्वलः सर्वक्षत्रपरिभारी महाबुत्कपेनिकेपः ।

(भूरूपा ।) तपिपूयं तोपिता, वयं च सन्तोपिताः विलिप्ताश्च । भगवति
जानामि एतन्नवेष्टमाणा वसितेव तस्मादन्यतो भूत्वा पश्यामस्तदाश्रयं पला-
यमानं दीर्घायुपम् । अरण्यगर्मरूपो एतः । तस्य लापैः षड्विधैरित्यर्थः । 'अमृतं बाल-
भाषितम्' इति स्मरणात् । 'रूपमाकृतिसौन्दर्यसोमासु' इति समाराधनः ।
एतत् एवम् । कञ्जुकीति—पूर्वं जगत्केन शक्नीकिं प्रति प्रेषितो यः स ए-
वामिति ज्ञेयम् । आह वदति । तदिति लब्धवृत्तमिति विवेकः । अथसर-
एव ज्ञानम्, न विदानीमिति भावः । किमपीति क्लेपेन दिशरीमविध्य-
तीति वाक्यसौधः । शतं संख्या येषां निपङ्गिणः तृतीयरा । तत्प्राप्य-
मिति । तेषां कवचिन्मुखानां शयः भूत्वा गच्छन् तत् तत्प्राप्यम् । 'प्रायो-
भूति' इत्यनरः । इदं रक्षकैस्त्वमेति यावत् । किं प्रयोजनं यस्य किंप्र-

(नेपथ्ये ।) योऽयमश्वः पताकेयमथवा वीरघोषणा ।

सप्तलोकैकधीरस्य दशकण्ठकुलद्विपः ॥ २७ ॥

लघः—(सगर्वमिव ।) अहो सन्दीपनान्यक्षराणि ।

वटवः—विमुच्यते । प्राज्ञः सलु कुमारः ।

लघः—भो भोः, तत्किमक्षत्रिया पृथिवी यदेवमुदोष्यते ।

(नेपथ्ये ।) रे रे महाराजं प्रति कुतः क्षत्रियाः ।

लघः—धिरज्ञात्मान् ।

यदि ते सन्ति सन्त्येव केयमथ विभीषिका ।

किमुकैरेभिरेधुना तां पताकां हरामि यः ॥ २८ ॥

भो भो वटव. परिवृत्त छोटैरभिप्रन्तो नयतैनमश्चम् । एष रोहितानां मध्ये वराकश्चरतु ।

(प्रविश्य सक्रोधदर्प) पुरुषः—विकचापलं किमुक्त्वानसि । तीक्ष्णतरा द्वा-
युधीयैश्चेणयः शिशोरपि इसां चाचं न सहन्ते । राजपुत्रश्चन्द्रकेतुर्दुर्दातः ।
सोऽप्यपूर्वोरण्यदर्शनाक्षिप्तदृष्टो न यावदापानि सावत्परितमनेन तरगह-
नेनापसर्पत ।

वटवः—कुमार कृतमनेनाश्वेन । सजंयन्ति विरेकुरितशस्त्राः कुमार-
मायुधीयश्चेणयः । दूरे चाश्रमपदमितलदेहि हरिणप्लुतैः पलायामहे ।

योजनः । स्पृहा समरेच्छा । ऊर्जस्वलः ऊर्जोतिशयान्वितः । सर्वे
स्त्रसादितरे च ते क्षत्रियाः । निरुपः शाण, धर्पणसाधनशिला । 'सहाण'
इति महाराष्ट्राः । योऽयमश्वः पताकेति ॥ २७ ॥ योऽश्वः अयं ।
इयमिति वीरघोषणाया च योज्यम् । 'वीरवादाभंटी वीरघोषणा' इति हेमः ।
अथो नियमानां सप्तलोकाः कर्षं च सप्त लोका आहृत्य चतुर्दशभुवन-
नीति भावः ॥ २७ ॥ सन्दीपनानि सन्तापकारीणि इति यावत् । 'हीन-
संबोधने तु रे' इत्यमरः । 'भयोत्पादनहेतुयां प्रतिमा सा विभीषिका' इति
वेदार । अमिप्रन्तः पशुसाधारणमिति भावः । रोहितानां मृगशीर्षा-
णाम् । पृष्ठत मध्ये वा । वराकः अधमः । पुरुषः राजससैन्यस्य इति
बोध्यम् । आयुधीयानां शस्त्राजीवानाम् । 'श्रेणिः श्रेणी' इति द्विरूपः ।

१ 'अयमश्व' क-घ-व. २ 'सन्त्येवमिव' घ-घ. ३ 'नो' न. ४ 'केयमन्या'
घ-व. ५ 'किमुकै. सनिपत्यैव' घ, 'किमुकै. शरसम्बाधाम्' घ. ६ 'नीरमा.'
क-घ-घ. ७ 'मायुध' न. ८ 'अरिविषर्दन' क-घ-घ. ९ 'सौम्यपूर्वोरण्य' ०
घ-घ. १० 'विष्कारिनशरासना' न.

लवः—(विहस) किं नाम विहसन्ति शस्त्राणि । (इति धनुराणे-
पयन् ।)

ज्याजिह्वया चलयितोत्कटकोटिदंष्ट्र-
मुद्रंरिघोरघनघर्घघोपमेतत् ।

प्रासप्रसक्तहसदन्तरुचक्रयन्त्र-

जृम्भाविडम्बि त्रिकटोदरमस्तु चापम् ॥ २९ ॥

(इति यथोचित परोक्षम्य निष्क्रान्ता सर्वे ।)

चतुर्थोऽङ्कः ।

‘हुदांग(न्द्र ?)घण्डविक्रम’ इति हेमचन्द्रः । न परापतति नामिवर्तते ।
‘तदभिर्गहनं कटिले वने’ इति ध्वनिमश्रयि । सुतैः उर्ध्वनिविशेषैः शस्त्राणि
आयुधानि । कर्णरसातिशयेन चिरादतिशयोचं बहन् कवि प्रकरणवशादेव
धीररसाद्भुतमुद्गावयति—ज्याजिह्वया चलयितेति ॥ २९ ॥ ज्यैष्ठ जिह्वा
तया चलयिते आवेशिते उत्कटे मत्ते कोटि भग्रे एव दंष्ट्रे यस्य । उ-
च्चा(द्वा ?)री उदयन् घोरः भयहर घनः सन्ध्रः घर्घरः घोष यस्य ।
जृम्भारे घर्घर इति भावः । त्रिकटं हुटिल दुर्भरमिति यावत् । उदरं अ-
न्तराख यस्य । एतत् चापम् । ‘घन्वकामुक्चापानि’ इति जयः । प्राप्ते
जगत्यवतने प्रसक्तः वत्परः । हसन् भद्रहासं कुर्वन् यः अन्तरुः तस्य
घक्रमेव यन्त्रं विगीषिकानुसम् तस्य जृम्भा वा विडम्बयतीति विडम्बि ।
‘जृम्भालु निष्ठु’ इत्यनरः । अस्तु । तथा च एतेषामायुधोपानां शब्दविष्कारः
नम ईहस्य चापस्य पुरतः किमानिति भावः इत्यल्पनिवित्तरेण ॥ २९ ॥
इति महाराजपद + उत्तररामचरितसजीवनाष्टमटिप्पणी चतुर्थोऽङ्कः समाप्तः ॥

॥ इति चतुर्थोऽङ्कः ॥

पञ्चमोऽङ्कः ।

(नेपथ्ये ।) भो भो सैनिका जातं जातमवलम्बनमयाकम् ।

नन्वेप त्वरितसुमन्त्रनुद्यमान-

प्रोद्धेल्लुप्रजवितयाजिना रथेन ।

उत्खातं प्रचलितकोविदारकेतुः

श्रुत्वा नः प्रधानमुपति चन्द्रकेतुः ॥ १ ॥

(ततः प्रविशति सुमन्त्रसारथिना रथेन धनुष्याणि साङ्गतहर्षसभ्रमचन्द्रकेतु-
चन्द्रकेतु —आयं सुमन्त्र पश्य पश्य ।

किरति कलितकिञ्चित्कोपरज्यन्मुखध्री-

रविरतं गुणगुञ्जत्कोटिना वामुकेण ।

समरशिरसि चञ्चत्पञ्चचूडश्चमूना-

मुपरि शरतुधार कोऽप्ययं धीरपोतः ॥ २ ॥

अथ कविरिह पद्यमाह लवचन्द्रकेतुसवादं वषधिष्यन् शाकुन्तलादिकति-
पयाहस्थलवत् कयागाहान्याभावात्प्रवेशादिकमङ्गमन्तरेणैव चतुर्याहपूर्तिसप्त-
द्वलवसमारम्भसप्ततिममुच्यते तदनुवृत्तं, 'साक्षात्पानप्रवेशो वा नेपथ्याकाश-
मापितैः' इति रूपकादर्शकन्यायानुसारेण चन्द्रकेतुप्रवेशसूचनमङ्गायति—
नेपथ्ये इति । अस्माकमिति अस्मत्तेनाया इति च पाठो साध्यासीति ।
अस्तरसैनिकानामिति भ्रान्त पाठः । भो भो सैनिका इति सशोषनास-
ङ्गते ॥ कथमवलम्बनमित्याशङ्क्याह—नन्वेप त्वरितेति ॥ १ ॥ सुमन्त्रेण
नुद्यमान प्रेरमाण । प्रोद्धेल्लुन् कम्पमान प्रक्षेपेण जग्मिताः सजात-
नया याजिनः यस्य । तथा च युवमानस्सन् प्रोद्धेल्लुधर्मा प्रजवितयाजी च
तेन रथेन सपलक्षितः । उत्खाते प्रचलितः तरलिन कोविदार एव
केतुः ध्वजः यस्य । 'उत्खाते विपमे देशे' इति 'कोविदारे चमस्क' इति
शब्दमालाधन्यन्तरी । सपदि क्षटिति । 'वाले च युवराजे च कुमार'
इति ससारवर्त । पूर्वार्धे यमरुमद्र एकाधरप्राप्तः ॥ १ ॥ सुमन्त्र सारथि
यस्मिन् ॥ किरति कलितकिञ्चिदिति ॥ २ ॥ कलितः प्राप्तधासी
किञ्चित्कोपः अतपकोध तेन रज्यन्ती मुखध्रीः यस्य । प्रविततः
गुणः मूर्ध्ना यस्य । घण्टामिगुञ्जन्ती शब्दायमाना कोटि यस्य । प्रवि-

१ 'व्यावल्गाप्रनवन' क-घ-व, 'प्रोद्धेल्लु' न, २ 'उद्धात' क-घ-व,

३ 'भनवरतानिगुञ्जद' घ-व, 'प्रवितत' टी.

भाष्यमाश्रयेम् ।

मुनिजनशिशुरेकः सर्वतः सैन्यकाये
नव इव रघुवंशस्याप्रसिद्धः प्ररोहः ।
दलितकरिकपोलग्रन्थिद्वारघोर-
ज्वलितशरसहस्रः कौतुकं मे करोति ॥ ३ ॥

सुमन्त्रः—आयुष्मन्

अतिशयितसुरासुरप्रमावं
शिशुमधलोऽयं तथैव तुल्यरूपम् ।
कुशिकुतमखद्विपां प्रमाथे
धृतधनुषं रघुनन्दनं सरामि ॥ ४ ॥

चन्द्रकेतुः—मम वैकुण्ठिद्वय भूपसामारम्भ इति हृदयमपव्रपते ।

अयं हि शिशुरेकको मर्द्भरेण भूरिस्फुर-
त्करालकरकन्दलीजटिलशस्त्रजालैर्यैः ।

तदगुणं च तद् गुणकोटि च । चञ्चल्यः चञ्चला पञ्च चूडाः संयत-
केशाः यस्य । 'नखत्पटं केतुमि' इति मूकः । शरा एव तुपाराः नी-
हारा । वीरस्य पीतः अर्मक । वीरधाता वा । सप्रकोपादित्यत्र उपसर्गो
पादपूरकौ इति केचित् । इष्येत्सन्धे । इन्द्र कोपादिति यां पाठः ॥ १ ॥
मुनिजनशिशुरेति ॥ ३ ॥ प्ररोहः अद्भुतः । दलिता मेदिता करिकपो-
लग्रन्थय यं । 'ग्रन्थिर्मर्गति च' इति हैमः । द्वारा चोरा येषु । दलितक-
रिकपोलग्रन्थय एव द्वारघोराः सन्त । ज्वलिताश्च ते शराश्च तेषाम्
॥ ३ ॥ अतिशयितसुरासुरेति ॥ ४ ॥ अतिशयितः सुरासुरेभ्यो-
ऽपि प्रमाथः यस्य । तथैव समस्येति भावः । द्विपां मारीचादीनाम् ।
प्रमाथे द्विषते ॥ ४ ॥ अयं हि शिशुरेति ॥ ५ ॥ एककः एक । भूरि
स्फुरन्त्यः वीरलक्ष्म्या भूय शोभमानाः करालाः दुष्प्रेक्षाः याः कर-
कन्दल्यः करसपुटानि तेषु जटिलानि निषिडानि शस्त्राणां आयुधानां
जालानि समूहाः येषाम् । 'दुर्दंशं कराल' इति, 'कन्दली संपुटे पुटे कन्दः'
इति, 'जटिलो निषिडार्थ' इति द्वारावर्जकपितृशब्दार्थना । किङ्किणीभिः

१ 'सप्रकोपा' न-टी. २ 'प्रनिदिप्ररोह' न. ३ 'रोर' घ. ४ 'त-
थैव' घ-घ. ५ 'इममेव' घ-घ. ६ 'समरमारभूति' क-घ-घ. ७ 'क-
न्ति' क-घ-घ.

कणत्कनककिङ्किणीझणझणायितस्यन्दनै-

रमन्दमददुर्दिनद्विरदडांमैररावृतः ॥ ५ ॥

सुमन्त्र.—यस एभि. समखैरपि किमस्य कि पुनर्न्यस्तैः ।

चन्द्रकेतु.—भायं त्वयंतां त्वयंताम् । अनेन हि महानाधितजनप्रमा-
रोऽस्माकमारब्धः । तथा हि ।

आगर्जद्विरिकुञ्जकुञ्जरघटानिस्तीर्णकर्णज्वरं

ज्यानिघांपममन्ददुन्दुमिरवैराध्मातमुत्तम्भयन् ।

वैहङ्गैरधरुण्डमुण्डनिकरैर्वारो विधत्ते भुयं

तृप्यत्कालकरालवक्रविधसव्याकीर्यमाणामिव ॥ ६ ॥

सुमन्त्र —(स्वगतम् ।) कथमीदृशेन सह घातस्य चन्द्रकेतोर्द्वन्द्वसं-
हारमनुजानीम । (निचिन्त्य ।) अथवा इक्ष्वाहुकुलद्वया. खलु वयम् ।
प्रत्युपस्थिते रणे च का गतिः ।

चन्द्रकेतु.—(तविस्मयलज्जासन्नमम् ।) हन्त धिक् । अपावृत्ताभ्येष
सर्पतः सन्धानि मम ।

धुद्रघण्टाभि घणघणायिताः स्यन्दनाः रथा येषाम् । अमन्दं महत् ।
मदा एव दुर्दिनं येषां ते च ते द्विरदाः यजा तै डामराणि उद-
तानि । दुर्दिनमिति नैत्यधाराधरणात्मकार्थद्वयाभिप्रायकम् । 'मेषच्छमेऽहि
दुर्दिनम्' इति, 'उदते डामर त्रिषु' इत्यमरविक्रमार्गी । धलैः सन्धैः ।
'शुल्ययुद्धौ समभर' इति नन्दी । आवृतः आक्रान्त । तादिनोऽप्येतद-
न्तर्भूता इति भावः । शिशुरेनेति श्वनि ॥ ५ ॥ समस्तैर्मिलितं । व्यस्तैः
भिन्नै । एभि. बलै । आधितजनाः अनुचरलोका तेषां प्रमारः प्रकर्षेण
मारणम् ॥ आगर्जद्विरीति ॥ ६ ॥ आ समन्तात् । घटासु निस्तीर्णः
अवतीर्ण । कर्णभ्यः ज्वरः असम्भ्यत्वरूप सताप येन । विस्तीर्ण इति
पाठे विशाल इत्यर्थः । आध्मातं परितम् । वैहङ्गिदिनि । 'प्रेङ्गहारणदण्डानां
अवयन्ध शिरोदण्डम्' इति समासः । तृप्यन् यः कालः यम तस्य क-
रालवक्रस्य विधसेन । 'करालो दन्तुरे तुक्ते' इति, 'विपत्तो भोजनशेषः'
इत्यमरनेदारी ॥ ६ ॥ संग्रहारे युद्ध । केति रण कर्तव्यमेवेति भावः ।
तवस्य पराक्रमाभिप्रायाद्विस्मयलज्जासन्नमा । अपावृत्तानि परावृत्तानि ।

१ 'वारिरे.' क-घ-व. २ 'प्रमाथ' क-घ-व. ३ 'आगुज्ज' घ-घ.
४ 'निस्तीर्ण' घ-घ. ५ 'न्यरन्ता' न. ६ 'राण्ड' न. ७ 'मुव' घ-घ.
८ 'तृप्यन्' न-क.

सुमन्त्रः—(रथवेननभिनीय ।) आयुष्मन्, एष ते वाग्विपयीयूतः
स वीरः ।

चन्द्रकेतुः—(विस्मृतिनभिनीय ।) आर्यं किमस्य नामधेयनाख्यात-
माहायकैः ।

सुमन्त्रः—लव इति ।

चन्द्रकेतुः—भो भो लव महाबाहो किमेमिल्लस सैनिकैः ।

एषोऽहमेहि मामेव तेजस्तेजसि शाम्यतु ॥ ७ ॥

सुमन्त्रः—कुमार पश्य पश्य ।

त्रिनिर्घर्तित एष वीरपोतः

पृतनानिर्भयनास्त्वजोपहृतः ।

स्तनयिब्रुरादिभाजलीना

मयमर्दादिच हस्तसिंहशावः ॥ ८ ॥

(कृत प्रसिद्धिं योरोदतपरिक्रमो लव ।)

लवः—साधु राजपुत्र साधु । सत्यमंश्याक खल्वसि । तदहं परागत
एवासि ।

(नेपथ्ये महान्कलरत्न ।)

लवः—(सावटम्भं पराटल ।) ना कथमिदानीं भद्रा अपि प्रतिनि-
वृत्त युद्धामितारिण पर्यवटम्भयस्ति मा चमूपतय । धिग्नं जारमान् ।

अयं शैलाघातश्रुमितवडवायक्रुदुतभु

फप्रचण्डक्रोधाचिनिचयकजलत्वं मजतु मे ।

समन्तादुत्सर्पन्धनतुमुलहेल्लोकलरुलः

पयोराशेरोधः प्रलयपयनास्फालित इव ॥ ९ ॥

(सवेगं परिक्रामति ।)

चन्द्रकेतुः—भो भो कुमार ।

वागिति-सश्रुति सत्पाय सश्रुष्ट इत्यर्थः । इतिकार आरा(यो?)यक इति
त्रिकाण्यो ॥ विनिर्घर्तित एष इति ॥ ८ ॥ पृतना सेना । स्तनयिब्रुः
मेघः । अवमर्दः मर्दनम् । शावः शिशुः ॥ ८ ॥ परागतः प्रतिनिवृत्ता-
गत इति यावत् । 'अयमृम्भो गर्वः' इति रत्नमाला । परितः स्थिरीभवतीति
यावत् । मामुद्दिश्य । 'बालोत्तमोऽस्वकारी' इत्यमरः । अयं शैलाघात इति
॥९॥ आघातः आपटनम् । तेन क्षुमिता वा चडवा, 'अथा वडवा' इत्य-

अत्यद्भुतादसि गुणातिशयात्प्रियो मे
तस्मात्सखा त्वमसि यन्मम तत्तच्चैव ।
तत्किं निजे परिजने कदनं करोषि
नन्वेप दर्पनिकपस्तव चन्द्रकेतुः ॥ १० ॥

लघुः—(सहस्रसंभ्रमं परावृत्त ।) अहो महानुभावस्य प्रसन्नकंशा
वीरवधनप्रयुक्तिर्विकतेनकुलकुमारस्य । तत्किमेमिरेनमेव सावसम्भाव-
यामि । (पुनर्नेपथ्ये कलकलः ।)

लघुः—(सकोधनिर्वेदम् ।) आः कश्चित्तोऽहमेमिर्वारसंवाद्विप्रका-
रिणि. पापैः । (तदभिमुख परिक्रामति ।)

चन्द्रकेतुः—आर्य आर्य दयतां द्रष्टव्यमेतत् ।
दर्पेण कौतुकयता मयि यद्गललक्ष्यः
पश्चाद्वल्लेखितोऽयमुदीर्णधन्वा ।

द्वेधा समुद्धतमरुत्तरलस्य धत्ते

मेघस्य माघवतचापधरस्य लक्ष्मीम् ॥ ११ ॥

सुमन्त्रः—कुमार एवैनं द्रष्टुमपि जानाति । वयं तु केवलं परवन्तो वि-
क्षपेन ।

चन्द्रकेतुः—भो भो राजानः ।

संस्थातीतैर्द्विरदतुरगस्यन्दनस्यै. पदाता-
घघैकस्मिन्कथचनिचितैर्मध्येचमोत्तरीये ।

कालज्येष्ठैरमिनंययःकाम्यकाये भवद्भि-

योऽयं वद्धो युधि समभेरस्तेन घिग्यो भिगस्मान् ॥ १२ ॥

लघुः—(सोन्मायम् ।) आः कथमनुकम्पते माम् । (विविन्त्य ।)
भवतु । कालहरणप्रतिषेधाय कुम्भवासेन सावत्सग्यानि संलग्नयामि ।
(इति ध्यानं नाटयति ।)

मर । निचय. समूह । 'अतुलं (तुमुल)' रणसङ्कुले' इति, 'हेला विलास'
इति, 'शोष प्रवाहजवयो' इति चामर । आस्फालितः उद्धूतः ॥ १ ॥
अत्यद्भुतादसीति ॥ १० ॥ कदनं व्यापादनम् ॥ १० ॥ कश्चित व्यर्थ-
वृत्त इति यावत् ॥ दर्पेण कौतुकयतेति ॥ ११ ॥ उदीर्ण उद्धतम् ।
माघवतं ऐन्द्रम् । लक्ष्मीं शोभाम् ॥ ११ ॥ परवन्तः पराधीना ।
संस्थातीतैरिति ॥ १२ ॥ 'पदाता पदातयः' इत्यमर । तत्र तस्मिन्
लघे । निचितैः । 'कालो वत्सरेऽपि' इति वेद्यम् । अपरं बाल्यं । तेन

सुमन्त्रः—तत्किमकस्मादस्तत्सैन्यपोषः प्रशाम्यति ।

लघुः—एवमभ्येनमधुना प्रयत्नम् ।

सुमन्त्रः—(ससंभ्रमम् ।) यत्स मन्ये जुम्भकैणानेन जुम्भकाक्षमाम-
त्रितमिति ।

चन्द्रकेतुः—अत्र कः सन्देहः ।

व्यतिकर इव भीमस्तामसो वैद्युतश्च
प्रणिहितमपि चक्षुर्ग्रस्तमुक्तं हिनस्ति ।

अथ लिखितमिवैतत्सैन्यमस्पन्दमास्ते
नियतमोजितवीर्यं जुम्भते जुम्भकास्त्रम् ॥ १३ ॥

आश्रयमाश्रयेम् ।

पातालोदरकुञ्जपुञ्जिततमः श्यामैर्नभो जुम्भकै-
रुत्तमस्फुरदारकूटकपिलज्योतिर्ज्वलद्दीप्तिभिः ।

कल्पाक्षेपकटोरभिरचमरुद्यस्त्रैर्वस्तीर्यते
मीलन्मेघतडित्कडारकुहरैर्विन्ध्याद्रिकूटैरिव ॥ १४ ॥

सुमन्त्रः—कुतः पुनरस्य जुम्भकानामागमः स्यात् ।

चन्द्रकेतुः—भगवतः प्राचेतनादिति मन्यामहे ।

सुमन्त्रः—यत्स नैतदेवमक्षेपु विशेषतो जुम्भकेषु । यतः ।

सम (म ?) रेण तुल्ययुजा ॥ १२ ॥ उन्मादः चित्तविभ्रन । कालहरणं
विलम्बः । तस्य प्रतिषेधः निषेधः । अकस्मात् अहेतोः । सहसा वा ।
एतन् चन्द्रकेतुम् । परिहामोक्षिरियम् । तदेव स्पष्टयति—व्यतिकर इव
भीम इति ॥ १३ ॥ भीमः शोरः तमसोऽयं तामसः । विद्युतः अयं
वैद्युतः । व्यतिकरः सबन्धः । प्रणिहितं प्रनियामयतं नियतं निश्चिन्नपोषि
यावत् । चक्षुः कर्म । ग्रस्तमुक्तं तामसो व्यतिकरः इत्तं सत् क्षणे (!) सुम-
न्त्र शेषः । वैद्युतः मुक्तं सत् हिनस्ति चेति बोध्यम् । अस्पन्दं निश्चलम् ।
आस्ते दल्लादिति शेषः ॥ १३ ॥ पातालोदरेति ॥ १४ ॥ पातालेति
श्यामत्वाविशयशोचकम् । जुम्भकैः जुम्भकाक्षैः । पूजाया बहुत्वम् । 'शक्तिः
क्षियामारकूटं' इति, 'कडारः कपिलः' इति चामरः । आरकूटं 'पितल' इति
महाराष्ट्राः । ज्योतिर्बलं ज्वलन्ती दीप्तिः येषां तानि । कल्पः प्रलयः
तस्य आक्षेपे आमहे । दाह्यमरुता व्यस्त्रैः निरैः । तडिद्भिः कडा-
राणि कुहराणि बिलानि येषां ते । कूटैः शिखरैरेव । अयस्तीर्यते

कृशाश्वतनया होते कृशाश्वत्कौशिकं गताः ।

अथ तत्संप्रदायेन रामभद्रे स्थिता अपि ॥ १५ ॥

चन्द्रकेतुः—अपरेऽपि प्रेक्षीयमानसत्त्वप्रकाशाः स्वयं सर्वं मन्त्रराः पश्यन्ति ।

सुमन्त्रः—वास सावधानो भव । परागतमे प्रतिवीरः ।

कुमारौ—(अन्योन्यं प्रति ।) अहो प्रियदर्शन. कुमारः । (सन्नेहा-
नुराग निर्वर्ण्य ।)

यदृच्छासंवादः किमु किमु गुणानामतिशयः

पुराणो वा जन्मान्तरनिबिडवैदः परिचयः ।

निजो वा सम्यन्धः किमु विधियशात्कोऽप्यविदितो

ममैतस्मिन्दृष्टे हृदयमधधानं रचयति ॥ १६ ॥

सुमन्त्रः—भूयसा जीविषमं एष यद्गतमयी कस्यचिक्कचिप्पीति., यत्र
लौकिकानामुपचारकारामैत्रकं चक्षुराग इति । समप्रतिसंख्येयमनियन्धनं
मेमाणमामनन्ति ।

आलीयते ॥ १४ ॥ आगमः प्राप्ति । एते जन्मवादयोऽन्वविशेषाः ॥

कृशाश्वतनया इति ॥ १५ ॥ कृशाश्वस कृपे । तस्मात् कौशिकात् ।

संप्रदायेन शिष्यक्रमेण । एवमदमेतत् ॥ १५ ॥ परं भूयम् । उपेति वर्ष-

मानव्यलाभ्यर्थे^(१) 'प्रकाशोऽतिप्रसिद्धोऽपि' इत्यमरः । 'कृपियोगी च मन्त्रकृत'

इति विज्ञानुशासनम् । स्वयं सर्वं पश्यन्ति । एतेन कृशाश्वकौशिकादिष्वत्

प्राचेतसादीनामपि अस्त्रप्रवर्तनत्वप्रसक्तिरुक्ता भवतीत्यवधेयम् । ते तुभ्यम् ।

कुमारौ उच्यते चन्द्रकेतुः ॥ यदृच्छासंवाद इति ॥ १६ ॥ यदृच्छया सैरम्

संवादः सत्ताप विमु । निजः नित्य परिचयो वेति पूर्वेण योज्यम् । अवि-

दितः सवन्ध विमु । कुत एवमत् आह—ममेति । अयधानं अनन्यदृष्टि-

त्वम्, कर्म । हृदयं परवशीभवतीति भावः ॥ १६ ॥ 'द्वये रसः' इत्यमरः ।

प्रीतिरिति यत् एष धर्म इत्यन्वयः । यत्र प्रीतिविषये । लौकिकानां वैदि-

कमार्गानभिधानाम् । उपचारः आदरणमात्रमित्यर्थः ॥ अथ वैदिकमर्थं विवृ-

णोति—तारेति । तारैव तारका । 'तारकाश्च कनीनिका' इति 'मंत्र मंत्री

च सह्यं च' इत्यमररत्नकारः । चक्षुर्योः रागः । न राग उभयत्र दर्शनं

लक्ष्यते । तत् प्रसिद्धम् । अप्रतिसन्धेयं अवधनीयम् । नियन्धनं शास्त्रम् ।

१ 'भृशाश्व' ज. २ 'परमोपचीयमान' घ-च. ३ 'गत प्रवीर' क-घ-च.
४ 'विमु गुणगणानाम्' न. ५ 'वन्ध' घ-घ. ६ 'भूयसा जीविनामेव धर्मे एष
यत्र स्वरसमयी' न. ७ 'वाहारः' घ. ८ 'तदप्रतिसंख्येयमनियन्धनं प्रमाणम्' न

अहेतुः पक्षपातो यस्तस्य नास्ति प्रतिक्रिया ।

स हि ज्ञेहात्मकस्तनुरन्तेर्भूतानि सीञ्जति ॥ १७ ॥

कुमारौ—(वन्योन्यमुखित्वम् ।)

एतस्मिन्मखणितराजपट्टकान्ते .

मोक्तव्याः कथमिव सायकाः शरीरे ।

यत्प्राप्तौ मम परिष्मणामिच्छाया-

दुन्मीलितपुलककदम्बमङ्गमास्ते ॥ १८ ॥

किं त्याक्तास्तकठोरतेजसि गतिः का नाम शल्यं विना

शस्त्रेणापि हि तेन किं न त्रिषयो जायेत यस्येदृशः ।

किं यस्यस्ययमेव युद्धनिमुखं मामुद्यतेऽप्यायुधे

वीराणां समयो हि दाहणरसः ज्ञेहकर्म याधते ॥ १९ ॥

सुमन्त्रः—(लवं निर्वर्ण्यं सामानात्मनम् ।) हृदय किमन्यथा परि-
त्वसे ।

मनोरथस्य यद्बीजं तद्देवेनावितो हेतुम् ।

लतायां पूर्वलूनायां प्रसवस्योऽवः कुतः ॥ २० ॥

चन्द्रकेतुः—अवतराम्पार्यं सुमन्त्र सन्दन्त ।

प्रमाणमामनन्ति । वैदिका इति शेषः । 'प्रतिमन्धानमि(म^१)तिस्त्रयानं द्वे
मन्थनायके' इति रङ्गः ॥ अहेतुः पक्षपात इति ॥ १७ ॥ पक्षपातः
ममता । मैथिलीपक्षपातेनेल्लक्षणादयातवर्त्मा । प्रतिक्रिया आक्षेपः स
पक्षपात प्रेमलक्ष्णम् । सूत्रं कर्तुं । भूतानि प्राणिनः कर्म । अन्तः आत्मनि
सीञ्जति स्मृतान् करोतीत्यर्थः ॥ १७ ॥ एतस्मिन्मखणितेति ॥ १८ ॥
मखणितं च तत् राजपट्टाय साम्राज्याय कान्तं ननोतं तस्मिन् । यस्य
शरीरस्य । प्राप्तौ लभे । दुन्मीलितपुलकानां कदम्बं समूहं तस्मिन् ।
दुन्मीलन्ति पुलका एव कदम्बानि नीपपुष्पाणि यस्मिन्निति वा । 'अहं यस्तु-
प्यवयवे' इति रत्नाकरः ॥ १८ ॥ ननु यथेच्छमान्निद्रपता, नास्तु शम्भुदम्,
नास्तु वा चाहुदम्, श्लाघाश्लाघाह किन्त्वाकान्तेति ॥ १९ ॥ किन्तु
आक्रान्ताः अभिभूता कठोरतेजसः शराः येन तस्मिन् लव इति वाक्यम् ।
यस्य शस्त्रस्य यस्य मनेति वा शेषः । ईदृश इति पट्टोदपर्मकवनम् । 'सृष्टे-
तदापयान्नारविद्वान्ता समयः' इति धनञ्जयः ॥ १९ ॥ परिप्लवसे बलति ॥
मनोरथस्य यदिति ॥ २० ॥ बीजं सीतेत्यर्थः । प्रसवः पन्नादिः ॥ २० ॥

१ 'अन्तर्गमि' क-घ-व. २ 'एकस्मिन्' घ-घ-व. ३ 'एतन्' घ.

४ 'प्रसूतसामयः' घ-घ.

सुमन्त्र —तत्कस्य हेतोः ।

चन्द्रकेतु —एकतस्तावदय वीरपुरष पूजितो भवति । अपि च स्व-
त्वायं क्षात्रधर्मं समनुगतेो भवति । न रथिन पादचारमभियुज्जन्तीनि
शास्त्रविद परिभाषन्ते ।

सुमन्त्र —(स्वगतम् ।) आ कष्टा दशामनुप्रपन्नोऽस्मि ।

कथं न्याय्यमनुष्ठानं मादृश प्रतिपेधतु ।

कथं चाभ्यनुजानातु साहसैकरसा क्रियाम् ॥ २१ ॥

चन्द्रकेतु —यदा तातमिथा अपि पितु प्रियसप्तमर्धसशयेष्वायमेव
पृच्छन्ति तत्किमार्यो विमृशति ।

सुमन्त्र —आयुष्मन्, एव यथाधर्ममभिमान्यसे ।

एष साद्दामिको न्याय एष धर्म सनातन ।

इयं हि रघुसिंहाना वीरचारित्रपद्धति ॥ २२ ॥

चन्द्रकेतु —अप्रतिरूप वचनमार्यस्य ।

इतिहास पुराण च धर्मप्रवचनानि च ।

भवन्त एव जानन्ति रघूणा च कुलस्थितिम् ॥ २३ ॥

सुमन्त्र —(सल्लाहाद्य परिष्वज्य)

जातस्य ते पितुरपीन्द्रजितो निहन्तु

यैत्सस्य यत्स कति नाम दिनान्यभूनि ।

तस्याप्यपत्यमनुतिष्ठति धीरधर्मं

दिष्ट्वा गत दशरथस्य कुलं प्रतिष्ठाम् ॥ २४ ॥

पादाभ्यां चार सचार यस्य ॥ कथं हीदमनुष्ठानमिति ॥ २१ ॥

अनुष्ठान आचरणम् । मादृश अनभिज्ञ इति यावत् । प्रदीनि समानपु-

रुष्यं याप्यत्यादिति भावः । रणमुखे शानादवतरणमेव साहसमिति भावः ।

अनुष्ठानं क्रियामिति च ध्वनी । अत्र द्विकारावजागल्लनौ ॥ २१ ॥ मिथा

इत्यत्र पादा इति च पाठः । रामादय इत्यर्थः । पितुः दशरथस्य । विमृ-

शति विचारयति । अनुदृश्यसे अनुवतसे ॥ एष साद्दामिक इति

॥ २२ ॥ सनातनं नित्यं । 'चरित्रमपि चारित्रम्' इति द्विरूपः ॥ २२ ॥

अप्रतिरूपं असमानम् ॥ इतिहास पुराणमिति ॥ २३ ॥ इतिहासं

पुरातनम् ॥ २३ ॥ जातस्य ते पितुरिति ॥ २४ ॥ तस्य लक्ष्मणस्य ।

१ 'एकस्तावत् न, 'यतस्तावत् घ-घ २ 'परिष्वज्य' न; 'सम्पगनुगत'

घ; 'अनुगृहीत' घ ३ 'यय हीद' न ४ 'प्रतिरूप' घ-घ ५ 'निवेतुः'

घ-घ ६ 'इष्ट' घ-घ

चन्द्रकेतुः—(सम्यम्)

अप्रतिष्ठे रघुज्येष्ठे वा प्रतिष्ठा कुलस्य नः ।

इति दुःखेन तत्पक्षे त्रयो नः पितरोऽपरे ॥ २५ ॥

सुमन्त्रः—अहह हृदयमर्मदारणान्येव चन्द्रकेतोर्वचनानि ।

लयः—इन्त मिथीकृतो रसक्रमो वर्तते ।

यथेन्द्रावानन्दं यजति समुपोढे कुमुदिनी

तथैवासिन्दष्टिर्मेम कलहकामः पुनरयम् ।

रणत्कारकूरकणितगुणगुञ्जहुरधनु-

धृतप्रेमा बाहुर्विकचविकुरालोत्थणरसः ॥ २६ ॥

चन्द्रकेतुः—(अवतरणं रूपम् ।) भार्यं सावित्रश्चन्द्रकेतुरमिषादपते ।

सुमन्त्रः—अहितैस्सैव पराजयाप महानादिबराहः करपताम् ।

अपि च ।

अपत्यं चन्द्रेण । प्रतिष्ठां कीर्तिम् । गतमेति ध्वनिः ॥ २४ ॥ अप्रतिष्ठे
कुलज्येष्ठे इति ॥ २५ ॥ रघवः दशरथादय ज्येष्ठः यस्य । 'ज्येष्ठोऽतिष्ठत्यस्य' ।

इत्यमरः । रघुभ्यः भरतलक्ष्मणाद्यनुप्रेभ्य इति बाडर्पः । रघुप्रेष्ठे इति च पाठः ।

अप्रतिष्ठे अपवादादिनि भावः । तुर्यपादे ध्वनिः ॥ २५ ॥ रसमो सान्त-

वीरयो । क्रमो गतिः । शान्तिः वर्णयति-यथेन्द्रावानन्दमिति ॥ २६ ॥

समुपोढे उदिते । असिन् चन्द्रेणैव । वीरराज वर्णयति-कलहकाम

इति । अयमसी । रणत्कारः शब्दानुस्मरणः । तेन शूरं कणितं शब्दः यस्य

तारगुण मौर्वी यस्य घञ्मापनेन गुञ्जद् गुर अलघु यत् धनुः शृणुं च

तदनु । तसिन् धृतप्रेमा । विकचाः स्फुटा विकरालाः विशेषेण भय-

हृता घणाः व्यापातसमवा मुखे तले यस्य । 'भाग्यमभ्यस्थयो सम्धिदि-

शेषतलयोर्मुत्तम' इति छिन्नानुशासनम् । बाहु स्फुरतीति शेषः ॥ २६ ॥

अहितस्य शत्रो एवकारेण लवो व्यावर्तते । तस्याहितत्वाभावादिति दैव-

चिद्वं बोध्यम् । पराजयं भक्षम् । महान् पूज्यः । जादिबराहः बराह-

वतारो विष्णुः ॥ 'दान्यमर्काच्छिष्यं शकात्सलं रामाद्गुरोर्नैतिम् । पराजयमभि-

१ 'कुलज्येष्ठे' क-घ-न. २ 'मिथीकृतक्रमो रसो' न, 'रस.' घ. ३ 'विक-
राट्प्रानुस.' न-टी. ४ 'ऐस्वाक' न. ५ अस्य स्थाने 'अजित पुण्यमूर्धसि
ककुत्स्थस्येव ते महः । भेषसे शाश्वतो देवो बराहः परिवस्यताम्' ॥ २७ ॥ इति
क-घ-व-पुस्तकेन.

देवस्त्वां सविता धिनोतु समरे गोत्रस्य यस्य पितां
त्वां मैत्रावरुणोऽभिनन्दतु गुरुर्यस्ते गुरुणामपि ।

ऐन्द्राघैष्णवमाग्निमादृतमथो सौपर्णमोजोस्तु ते

देयादेव च रामलक्ष्मणधनुर्ज्याघोपमन्त्रो जयम् ॥ २७ ॥

लघुः—कुमार अति हि नाम शोभते रयस्य एव । कृतं कृतमत्या-
दरेण ।

चन्द्रकेतुः—तर्हि महाभागोऽप्यन्यं रयमलङ्करोतु ।

लघुः—भार्यं प्रत्यारोपय रघोपरि राजपुत्रम् ।

सुमन्त्रः—त्वमप्यनुरयस्य चन्द्रकेतोर्वचनम् ।

लघुः—को विचारः स्वेष्टपकरणेषु । किं त्वरय्यसदो वयमनभ्यस्तार-
य्यो ।

सुमन्त्रः—जानाति वास दपंतौजन्ययोर्वधोचितं माचरितुम् । यदि पुन-
रत्वामीदृशमैक्षाको राजा रामभद्रः पश्येत्तदा तस्य चेद्देन हृदयमभिव्य-
न्देत् ।

लघुः—भार्यं मुजनः स राजर्षिं व्रूयते । (सलज्जमिव ।)

नाणा प्रार्थयेदादिकालत ॥' इति स्मरणात् ॥ देवस्त्वां सवितेति ॥ २७ ॥
धिनोति प्रीणयतीति मातरः । मैत्रावरुणः वसिष्ठः । ते तव गुरुणां
पित्रादीनाम् । गुरुः पुरोहितः । 'अथागस्त्यवसिष्ठयोर्मैत्रावरुणिर्मैत्रावरुणं'
इति केदारः । 'मन्त्रलेखधो अथ' इति धरणिः । इन्द्राग्निष्णोरेदं ऐन्द्राघै-
ष्णवम् । अग्निमदोरेदं आग्निमादृतम् । सुपर्णस्येदं सौपर्णम् । ओजः
तेजः । ते तुभ्यम् । अस्तु । इन्द्राग्निष्णू इत्यादिभिरुत्तरा । व्याघोप एव
मन्त्रः । जयं च देयादेव । रामलक्ष्मणधनेन लवचन्द्रकेत्वोरुभयोरपि जय
दृश्यमात् सिद्धम् । अत्र त्वामिति एन(?)ते चैकं पुनरुक्तम् ॥ २७ ॥ अनिशो-
भते इति वक्तव्यमिति पृथक्चयनं प्रमाद इति कथितं । तत्र । 'अत्यन्तमति
वैकान्तमदरार्पम्' इति शब्दमालायां स्तातच्छेषेणाभिवानादतीति पृथक्
प्रयोगो युज्यते । हिमर उच्चारणश्राव्ये । नाम प्रसिद्धं । रयमलमिति
ध्वनिः । उपकरणेषु रयादिषु । 'साधनमुपकरणं सामग्री च परिच्छदः' इति
रत्नाकरः । अरण्ये सीदन्तीति अरण्यसदः । चर्या पदमिति । अनुपदं
वयमपीत्यात्मनैवात्मा स्तूयत इति सशोकवशात् सलज्जमिवेत्युक्तम् ॥ यदि

ययमपि न सखेवंप्रायाः क्रतुप्रतिधातिनः

क इह न गुणैस्तं राजानं जनो बहु मन्यते ।

तदपि खलु मे स व्याहारस्तुरङ्गमरक्षिणां

विकृतिमखिलक्षत्राक्षेपप्रचण्डतयाकरोत् ॥ २८ ॥

चन्द्रकेतुः—(सलितम्) किं नु भवतस्त्रातताप्रपोत्कर्षेष्मर्षः । *

लघः—अस्त्रिहामर्षो मा भूद्रा । एतत्तु पृच्छामि । दान्तं हि राजानं
रायवं द्युगुनः । स किल भात्मना दृष्यति बाह्य प्रजा वा दृष्टा जायन्ते ।
तर्हि मनुष्यास्तस्य राक्षसीं वाचमुदीरयन्ति ।

ऋषयो राक्षसीमाहुर्वाचमुन्मत्तदत्तयोः ।

सा योनिः सयैवराणां सा हि लोकस्य निर्ऋतिः ॥ २९ ॥

इति ह स तां निन्दन्ति । अयेतरानमिदृषन्ति ।

कामं दुग्धे विप्रकर्षत्यलक्ष्मीं

कीर्तिं सूते दुष्कृतं या हिनस्ति ।

तां चाप्येतां मातरं मङ्गलानां

धेनुं धीराः सनुतां वाचमाहुः ॥ ३० ॥

च ययमपीति ॥ २८ ॥ ययमपि न सखेवमेति अहुः । एवं सुजन
एवेत्यर्थः । किं तन् इत्याह-प्राय इति । प्रायः बहुधा । क्रतुद्विपतां मनु-
ररक्षणानाम् । अरिं हन्ताम् । तदपि तथापि । 'सप्तलोकेकवीरस्य' इति
तुरङ्गमरक्षिणा व्याहारः उक्तिः । मे विकृतिं विकारम् । अकरोत् खलु
॥ २८ ॥ 'तप क्रेशसहो दान्तः' इत्यमरः । 'दमशीलो बाहूः इन्द्रियनिग्रहः'
इति भगवान् बोधायनः । अत्र अक्षरक्षकेनावाम् । तस्य रानस्य मनु-
ष्याः ॥ ऋषयो राक्षसीमेति ॥ २९ ॥ सा वाक् योनिः कारणम् ।
लोकस्य बहुजनस्य । 'अलक्ष्मीस्तु निर्ऋतिः' इत्यमरः ॥ २९ ॥ इति ह स
इति कथननार्थः सप्रदामः । 'तु हि न स ह वै दूर्ता' इति केसवः । अत्र एव
'शरमर्हं ददर्श ह' इति प्राचेतसः ॥ कामं दुग्धे इति ॥ ३० ॥ कामं
मनोरथम् । दुग्धे दोग्धि विप्रकर्षति दूरयति । निरुद्धन्ति (!) निरक्षेप
इति । सनुतां प्रियाम् वाचं धेनुं कनधेनुम् । आहुः वदन्ति ॥ ३० ॥

---१ 'यदि च वयनमेव' न. २ 'क्रतुद्विपतान्तरं' न, 'क्रतुध्वति मन्तराः' घ.

३ 'निष्कृतिः' न. ४ 'चानान्दुग्धे' क-घ-व. ५ 'दुग्धे दो निष्कृतान्ति' न.

६ 'शुद्धं शान्ता' न.

सुमन्त्रः—परिपूतस्वभावोऽयं यत् कुमारः प्राचेतसान्तेवासी । यदन्य-
थैममित्यप्यत्राप्येण संस्कारेण ।

लघुः—यत्पुनश्चन्द्रकेतो वदसि किं तु भवतस्मात्प्रतापोत्कर्षेऽप्यमर्ष-
इति तत्पृच्छामि किं व्यवस्थितविषयः क्षप्रधर्म इति ।

सुमन्त्रः—नैव खलु जानासि देवमदवाकं येनैवं वदसि । तद्विरमाति-
प्रसङ्गात् ।

सैनिकानां प्रमाथेन सत्यमोजायितं त्वया ।

जामदग्न्यस्य दमने न हि निर्वन्धमर्हसि ॥ ३१ ॥

लघुः—(सहासम् ।) भार्यं जामदग्न्यस्य दमनं स राज्ञेति कोऽप्यमु-
षैषां ।

सिद्धं हेतद्वाचि धीर्यं द्विजानां

बाहोर्धीर्यं यत्तु तत्क्षत्रियाणाम् ।

शस्त्रग्राही ग्राहणो जामदग्न्य-

स्तस्मिन्दान्ते का स्तुतिस्तस्य रामः ॥ ३२ ॥

चन्द्रकेतुः—(सोन्मादमिव ।) भार्यं सुमन्त्रं कृतमुत्तरोत्तरेण ।

कोऽप्येष संप्रति नयः पुरुषावतारो

धीरो न यस्य भगवान्भृगुनन्दनोऽपि ।

पर्याप्तसप्तभुवनाभयदक्षिणानि

पुण्यानि तातचरितान्यपि यो न वेद ॥ ३३ ॥

लघुः—को हि रघुपतेश्चरितं महिमानं च न जानाति । यदि नाम किं-
चिदस्ति वक्ष्यम् । अथवा ज्ञान्तम् ।

वृद्धास्ते न विचारणीयचरितास्तिष्ठन्तु किं वष्यंते

सुन्दर्यमिधनेऽप्यकुण्ठयशसो लोके महातो हि ते ।

अभिसंपन्नं सुसहृदं यथा तथा । संस्कारेण सप्रदायेन । ध्वनिध । इति
वददसि ॥ सैनिकानां प्रमाथेनेति ॥ ३१ ॥ दमने विप्रहीतरि रामभद्रे तु
विषये निर्वन्धं कर्तुम् ॥ ३१ ॥ सिद्धं हेतदिति ॥ ३२ ॥ 'धीर्यं बले प्रभावे च'
इत्यमरः । ध्वनिध ॥ ३२ ॥ उन्मादः चित्तविभ्रमः । कोऽप्येष संप्रतीति
॥ ३३ ॥ यस्य यस्य भृगुनन्दनोऽपि धीरो न । पर्याप्तं यथेष्टितं
सप्तभुवनेभ्यः अभयदक्षिणा येभ्यः । पुण्यानि पूतानि रम्यानि च
तातः राम तस्य चरितानि । यः स्वः ॥ ३३ ॥ यदिः उभावनायाम् ॥
वृद्धास्ते इति ॥ ३४ ॥ ते रामपादा वन्द्या इत्यर्थः । तर्के । घर्तते चरित-

१ 'परिपूतोऽयं' न २ 'अभ्युपपन्नमर्षेण' न; 'अभ्युपपन्नम्' क १ नातिनिर्वेक्त-
मर्हसि' व-घ. ४ 'शाय' घ. ५ 'दु वर्तते' न. ६ 'दमनेऽप्यकुण्ठयशसः' घ-घ.

यानि शीण्यपराङ्मुखान्यपि पदान्यासन्वरायोधने

यद्वा कौशलमिन्द्रसूनुनिधने तत्राप्यमिश्रो जनः ॥ ३४ ॥

चन्द्रकेतु.—आ, तातापवादमिश्रमर्षाद्, अति हि नाम प्रगल्भसे ।

लय.—अये मय्येव झुकुटीमुखं सवृत्त ।

सुमन्त्र —स्फुरितमनसो धोधेन । तथा हि ।

चूडामण्डलयन्धनं तरलयत्याकृतजो वेषधुः

किंचित्कोकनदच्छदस्य सदृशे नेत्रे स्वयं रज्यतः ।

धत्ते कान्तिमण्डताण्डवितयोर्भङ्गेन वक्रं भ्रुवो

चन्द्रस्योत्कटलाञ्छनस्य कमलस्योद्भ्रान्तभृङ्गस्य च ॥ ३५ ॥

कुमारो—तद्वितो विमर्दक्षमा भूमिमवतराव ।

(इति निष्क्रान्ता सर्वे ।)

॥ पञ्चमोऽङ्कः ॥

निति शेष । दूराणि गच्छतः । सुन्दर्या ताञ्छा । हि प्रतिद्वौ । स्त्रीवष-
ट्टिति भव । यानि त्रीणि पदानि पदक्षेपणानि । शुभं विमुक्त (पि मुक्तं)
मुखं मायं येषां तानि कुतोमुखान्यपि आसन् । तत्र तेषु पदेषु । जनो-
ऽभिः पथातिष्ठति इति भावः । अत एव 'अपासर्पदनुर्मानम्' इति रामा-
यणे । अथवा इन्द्रसूनुनिधने वान्तिवहारे, यत् कौशलं तत्र तस्मिन्
वाहारेऽपि । जनोऽभिः । वयनया वान्तिं संहारेति भावः । तत्रैतत्
एकत्र सतिपैरा अन्यनानुपह्व । सुन्दर्याति कनकेषु ध्वनि ॥ ३४ ॥ इति
एवम् । झुकुटीमुखं मुखं यस्य स झुकुटीमुखः ॥ धोधेनोद्धतेति ॥ ३५ ॥
आपेतेन आप्रहेण उद्धतं यथा तथा धूतः वन्ति कुन्तलभरः यस्मिन् ।
वक्रं भ्रुवोर्भङ्गेन कीटित्वेन । उत्कटं मत लाञ्छनं हरणे यस्य तस्य
चन्द्रस्य । उद्भ्रान्तः सम्रान्त भृङ्गः यस्मिन् । तस्य कमलस्य च कान्ति
धत्ते इत्यनेन वक्रं चन्द्रकमलविन्वाकृतेष्वारोलेव कवेतात्पर्यम् । न तु
पाणिना रपिना वा निवर्धितः । अत एव 'किन्तेन्दु किं पद्म किमु नुनुरपिम्ब
किमु मुसम्' इति बिल्हणः ॥ ३५ ॥ विमर्दक्षमां युद्धयोग्याम् इति दिक् ॥
इति महाकाव्यपदः । धनदयानपण्डितविरचिते उत्तररामचरिते सप्तमोऽङ्कः
पञ्चमोऽङ्कः समाप्तः ॥ इति पञ्चमोऽङ्कः ॥

१ 'अङ्कतोमशान्यपे' च, 'अङ्कतोमशान्ये' न. २ 'वातापवादित्' व. ३
'पर' क-घ-व. ४ 'जोधेनेनतभूतकुन्तलभर. सवाहरी' न-दी. ॥ 'कान्तिनिद
च वात्रननयोर्भङ्गेन निवर्धितो' न.

* प्रथम-इरीकतनाती शकाकृता चरान्तराव कवेत तदवाप्तुसम्प्रेत्य.

पष्ठोऽङ्कः ।

(ततः प्रविशति विमानेनोज्ज्वलं विद्याधरमिधुनम् ।)

विद्याधरः—अहो नु सख्यनयोर्विकर्तनबुलकुमारयोरकाण्डकलहप्रच-
पदयोरदयोतितक्षेत्रलक्ष्मीकयोरलङ्घुतोद्भ्रान्तदेवासुराणि विक्रान्तचरितानि ।
तथाहि प्रिये पश्य पश्य ।

रणत्केरणमञ्जुणत्कणितकिङ्किणीकं धनु-

ध्वनहुसगुणाटनीकृतकरालकोलाहलम् ।

वितत्य किरतोः क्षरानविरतं पुनः क्षरयो-

विंचिन्नमभिवर्तते भुवनभीममायोधनम् ॥ १ ॥

जृम्भितं च विचित्राय मङ्गलाय ह्योरपि ।

स्तनयिहोरिवामन्ददुन्दुमेदुन्दुमायितम् ॥ २ ॥

सप्रवर्ततामनयो प्रवीरयोरनवरत्नमविरलमिलितविकचकनककमलकम-
नीयसंहतिरमरसरत्तरणमणिमुत्तुलनिकरमकरन्दसुन्दरः पुष्पनिपातः ।

अथ रामकुशलचन्द्रकेतूनां संलापं वर्णयिष्यन् कविः 'रतोपयामयुद्धादि न
साक्षादीरये यदि है (१) इति नाटकलक्षणस्यावश्यकतया विद्याधरमिधुनमुखा-
नुवादेन पश्यमाङ्गावसानोपक्षिप्त चन्द्रकेतुलक्षशस्त्राशस्त्रिसमरपट्टमुदङ्कयति—तत
इति ॥ विक्रान्ते क्षीर्यस्य ॥ रणत्करणमञ्जुणेति ॥ १ ॥ रणत्करणेन
शब्दानुकरणेन सह मञ्जुणस्त्यः दीप्यमानाः । कणितयुक्ता किङ्किण्यो
यस्मिन् । ध्वनहुसगुण्या अटम्या कोट्या कृतः दाहकलकल यस्मिन् ।
धनुः कर्म । नितत्य प्रसार्य कोटिद्वयकर्पणादुत्तराक्षेण इति भावः । अविरतं
अनिशं । मुहुः असह्यम् । अभिवर्तते समन्तादूर्ध्वम् ॥ १ ॥ जृम्भितमिति
॥ २ ॥ 'विचित्रं तु विविधेऽपि च विस्मये' इति हलानुध । ह्योः मङ्गलाय
शुभाय शकुनाय च । स्तनयिहोर्मिषस्येव । अमन्दं महत् । दुन्दुमायितं
शब्दानुकार कर्तुं । विजृम्भितं आविर्भूतमित्यर्थः ॥ २ ॥ अनवरतं सन्त-
तम् । अविरलं सान्द्रं यथा तथा । मिलिता कमलानां कमनीया
संहतिः सद् यस्मिन् । निकराणां समूहानाम् । मकरन्दैः रम्यधासी
पुष्पनिपातः कर्तृपदमेतत् । निपात इति ध्वनिः । तस्मात् किमिति आश्वासं

१ 'धात्र' य-घ. २ 'विलम्बितानि' न, 'विचरणानि' घ. ३ 'हणञ्जणिक-
क्षण' क-घ-च. ४ 'अतिरत्तरत्तुह्यो.' क-घ-च. ५ 'अभिवर्धते' य-घ.
६ 'विजृम्भितं च दिप्यस्य' क-घ-च. ७ 'अमन्द' क-घ-च. ८ 'लभित'
क-घ-च.

प्रियाधरी—ता किं नि उग अमाण्डविस्फुरिदनडिच्छटाकडारं विम
म्बरं क्षति संतुत्तम् । तच्चिन्ति पुनरकाण्डमिस्फुरिततडिच्छटाकडारमिवा-
वरं क्षदिति संतुत्तम् ।

प्रियाधरः—तर्कं नु सत्त्वद्य

त्वष्ट्यैत्रभ्रमिभ्रान्तमार्तण्डज्योतिरज्ज्वलः ।

पुटमेदो ललाटस्यनीललोहितचक्षुषः ॥ ३ ॥

भां ज्ञातम् । ज्ञातक्षोभेण चन्द्रकेतुना प्रयुक्तमग्रनिरूपमस्त्रमाश्रेषम् ।
पल्लावमतिच्छेदामपातः । संमलि हि । आश्रयम् ।

अवदग्धकर्तुरित्तकेतुचामरै-

रपयातमेव हि विमानमण्डलेः ।

दहति ध्रजांशुरुपटावलीमिमां

नवकिंशुकचुतिसन्निभमः शिखी ॥ ४ ॥

प्रवृत्त एवायमुच्चण्डवज्रपण्डावस्फोटपटुर्वस्फुलिङ्गगुरुरत्तालतुमुल्लेखि
हानोज्ज्वलज्वालासंभारभैरव भगवानुपपुंशुः । प्रचण्डश्चास्य सर्वतः
सन्तापः । तन्निधामैत्रेनाच्छाद्य सुहृन्मपसरामि । (तथा करोति ।)

ताण्डयितोद्गन्तरत्नडिच्छटाकडारमिव क्षति संतुत्तम् । 'वर्ण्ड' इति बहु-
रुपाचको देशोपसृष्टः । 'उद' इति महाराष्ट्रा । 'छटा परम्परा' इति
जयः ॥ त्वष्ट्यैत्रभ्रमीति ॥ ३ ॥ त्वष्टुः विश्वकर्मा । यन्त्रं शानयन् ।
तस्य भ्रम्या भ्रमणेन । भ्रान्तस्य मार्तण्डस्य । ज्योतिषा उज्ज्वलः ।
'आकाशमस्त्रियाम्' इति रमम् । नीललोहितस्य रसस्य । चक्षुषः नेत्र-
रूपाग्ने । पुटमेदः । 'मृत्तिकापत्रे पुट' इति निघण्टी । 'मूत' इति महा-
राष्ट्रा । तथा च गानपुटे आग्नेयास्त्रमिदं मार्तण्डवत् रत्नेनाग्निवदुत्सहमिति
भावः ॥ ३ ॥ अमृतिरूपं अप्रतिहन्तम् । अचिरात् क्षदिति संपातः पतनं
यस्य ॥ अवदग्धकर्तुरित्तेति ॥ ४ ॥ अवदग्धानि कर्तुरितानि सज्जान-
चित्रवर्णानि चामरानि येषु । किंशुकद्रुम इव सन्निभमः मण्डितम् ।
अनेनारण्य सूचितम् । शिखी वज्र ॥ ४ ॥ पण्डावस्फोटैः श्वलकपै-
पटुः । उत्तालाः उद्धता । तुमुल्लोलाः एषुल्लतरा । लेलिहा-
नाः ये उत्ज्वलाः तेषां संभारैः भैरवः उपपुंशुः वामि । 'उत्ताल-

१ 'त्वाष्ट्र' क-घ-व. २ 'अप्रतिहन्तम्' इति नास्ति क-घ-व-पुस्तकेषु.

३ 'अमृतिरूपं' न. ४ 'वर्णित' न. ५ 'इष्यते' ज्ञवानुपपुंशुदेविनाः

६ 'पटुतर' घ-व, 'पटुरम्' न.

७ 'अनुक्तेन' न.

विद्याधरी—दिष्टिआ एदेण विमलमुक्ताफलअसीदलसिणिद्धमसिणेम-
सलेण णाहदेहफसेण आणन्दमदमुउलिदधुण्णतलोभणाए भेद्धोदिदो
जेव्व अन्दरिदो मे सदावो । दिष्टया एतेन विमलमुक्ताफलकशीतलक्ष्मिध
मसृणमासलेन नायदेहस्पर्शनानन्दमन्दमुकुशितपूर्णमानलोचनाया अधोदित
एवान्तरितो मे सन्ताप ।

विद्याधर.—अयि निमग्न भया कृतम् । अथवा ।

अंकिञ्चिदपि कुर्याण सौरयैर्दुःखान्यपोहति ।

तत्तस्य किमपि द्रव्यं यो हि यस्य प्रियो जनः ॥ ५ ॥

विद्याधरी—कह अविरलविलोलपुष्पान्तविज्जुलदाविलासमण्डिदेहिं मत्त
मोरकण्ठसामलेहिं ओत्थरीअदि णमोड्ढण जलहरेहिं । कयमविरलविलोलपूर्ण
मानविधुत्ताविलासमण्डितमत्तमयूरकण्ठश्यामलैवस्तीर्यते नमोड्ढण जलधरै ।

विद्याधर —इत्त कुमारलवप्रयुक्तवारणास्त्रप्रभाव खखदेय । कयम-
विरलप्रवृत्तवारिधारासहस्रसम्पाते प्रदान्तमेव पावकास्त्रम् ।

विद्याधरी—पिअं मे पिअं मे । प्रियं मे प्रियं मे ।

स्तुद्धते इति १३ लिहानस्तु भक्षक इति । 'सामभ्यामपि सभार' इति धर
णिहारावलीनेदारा ॥ दिष्टया एतेन विमलमुक्ताफलकशीतलक्ष्मिधमसृणमासलेन
नायदेहस्पर्शनानन्दमन्दमुकुशितपूर्णमानलोचनाया अधोदित एवान्तरितो मे
सन्ताप । क्षिग्ध चित्रण । मनोहरे च मसृणम् इत्यमरमाला । मासलो
निविड । आत्मनि उदित जात । अन्तरित अन्तर्हित एव ॥ अंकि
ञ्चिदपि कुर्याण इति ॥ ५ ॥ निमिग्न भवतीत्यभिञ्चित् । किञ्चिदपि न
कुर्याण इत्यर्थः । यः प्रियो जनः । सौरयै यस्य दुःखान्यपोहति
दूरीकरोति, तस्य दुःखमुक्तस्य तत्सौरयै दुःखहर्ता जन इति भाष्यः ।
किमपि अनिवाच्यम् । द्रव्यं गुणाश्रयो हि । द्रव्यविधयस्त्वात्तदिति १३
करवेन निदर्शय ॥ ५ ॥ कयमविरलविलोत्तवगद्विसुत्तामिरसमण्डितं मत्त
मयूरकण्ठश्यामलै अवस्तीर्यते नमोड्ढण जलधरै । वानाथसो 'घो'त्त शब्दो
देशीयः । 'घो'त्ता इति महाराष्ट्रा ॥ प्रियं मे प्रियं मे । अतिमात्रं शान्ति
शय इत्यर्थः । क्षोभेण गम्भीरं यथा तथा प्रसङ्गमर्थं । नद्ध सबद्धम् ।
प्रवासवाचको 'गङ्गल' शब्दो देशीयः । गङ्गल इति महाराष्ट्रा । 'सा'दक्षि

विद्याधर.—इत्त इत्त भोः सर्वमनिमात्रं दोषाय । यत्प्रलयवाता-
वष्टिस्तोभगभीरगुलुगुल्यमानमेधमेदुरान्धकारनीरन्ध्रनदमिव एकवारवि-
श्रममनविकटविकरालकालमुखकन्दरविवर्तमानमिव युगान्तयोगनिद्रानिरुद्ध-
सर्वद्वारनारायणोदरनिविष्टमिव भूतजात प्रवेपते । साधु चन्द्रकेतो साधु ।
स्थाने बाधव्यमस्त्रमीरितम् । यत् ।

विद्याकल्पेन मरुता मेघानां भूयसामपि ।

ब्रह्मणीय विद्यार्तानां कापि प्रविलयः कृतः ॥ ६ ॥

विद्याधरी—नाथ को दाजि पूतो सभमुनिस्तत्परन्निमिदोत्तरिमा-
झलो हूरदो जेव भूरनिनिद्वबभणपडिमिदुदुदवावारो एदाण कुमारणं
अन्दरे विमाणवर ओदरावेई । नाथ क इदानीमेव सभमोत्तिस्तत्परमिती-
सरीयाबलो दूरत एव भूरनिग्वधचनप्रतिविद्युद्व्यापार एतयो कुमारयो-
रन्तरे विमानवरमवतारयति ।

विद्याधरः—(इष्टा) एव शम्भुरूपवाद्यनेनिबृत्तो रशुपनिः ।

शान्तं महापुरुषसङ्गदितं निशम्य

तद्गोरयात्समुपसंहृतसंप्रहारः ।

ग्यस्तु नेदुर' इसना । एकवार नहव । विकट कुटिल । कन्दरे
नियर्तमानं परिणममानम् । निद्रया निरुद्धानि व्यावृत्तिः सर्वद्वाराणि
धरोत्थनवद्वायुणि मल । निनिष्टं प्रविष्टमिव यत् तद् भूतजातं प्राणि-
मूह प्रवेपते इति अन्वयो योऽन्यः ॥ विद्याकल्पेनेति ॥ ६ ॥ विद्यायाः
मोक्षसाधनीभूतवेदान्तस्य कल्पेन पारशीलनेन । 'कस्यो योऽन्यं परिशीलने'
इति धनञ्जयः । ब्रह्मणि विद्यार्तानां जाता प्रविलयः ऐक्यमिव । मरुता
वायुना मेघानां कापि प्रकारेण इति शेषः । प्रविलयः प्रमाणम् ।
कृतम् ॥ ६ ॥ नाथ क इदानीमेव सभमोत्तिस्तत्परयावत् कृत एव भूरनि-
ग्वधचनप्रतिविद्युद्व्यापार कुमारयोरन्तर विमानोरन्तरोऽन्तरा इति । वस्त्रधूननं
निषेधव्यञ्जक इति जयदनुभवनिदम् । अन्तरे मय्यं ध्वनिः ॥ शान्तं
महापुरुषेति ॥ ७ ॥ शान्तं सौम्यम् । ध्वनिः । महापुरुषस्य रामस्य ।
संगतकं हृदयद्वयम् । साधे क इति कथितम् । तत्र, 'विरोधव्यञ्जनेषु कर्म'
इति केदारः । कृत्वासङ्गतमित्यस्य हृदयद्वयवचनमित्यर्थः इति कपनसंयोधि-
तत्वात् । संप्रहारः युद्धम् । शान्तो छव इति ध्वनिः । कुमार पादपूज

१ 'शुभश्रावमान' घ, 'शु'श्रावमान' व. २ 'निबद्ध' व-घ.

३ 'विपत्ते' व. ४ 'शब्द' व-घ. ५ 'निविष्ट' व-घ.

शान्तो लवः प्रणत एव च चन्द्रकेतुः

फलयाणमस्तु सुतसङ्गमनेन राक्षः ॥ ७ ॥

सदितस्तावदेहि । (इति निष्क्रान्तौ ।)

मिश्रविष्कम्भकः ।

(ततः प्रविशति रामो लवः प्रणतचन्द्रकेतुधः ।)

रामः—(पुष्पादवनरम् ।)

दिनकरकुलचन्द्र चन्द्रकेतो

सरभसमेहि दृढं परिष्वजस्व ।

नुहिनशकलशीतलेस्तवाङ्गे.

शममुपयातु ममापि चित्तदाहः ॥ ८ ॥

(उरदाप्य सङ्ग्रेहाम् परिष्वज्य ।) अपि माम् कुशलं तव दिव्यास्त्रपरदेहस्य ।

चन्द्रकेतुः—कुशलमस्तु त्वत्क्रियस्य प्रियदर्शनस्य लवस्य लाभाम्बुद-
येन । तद्विहापयामि मामिव विशेषेण या मत्तः प्रियेण यन्मुपा पश्यत्वमुं
धीरमनराहस्ताहस तात ।

रामः—(लवः निरूप्य ।) दिष्ट्वा अतिगम्भीरमधुरकल्याणाकृतिरयं
धयस्यो धरतस्य ।

प्रातुं लोकानियं परिणतः कायवानरूपवेदः

क्षात्रो धर्मः धित इव तनुं ब्रह्मकोशस्य गुप्त्यै ।

सामर्थ्यानामिव समुदयः सञ्चयो वा गुणाना-

मायिर्भूय स्थित इव जगत्पुण्यनिर्माणराशिः ॥ ९ ॥

लवः—(स्वगतम् ।) भद्रो पुण्यानुभायदर्शनोऽयं महापुरुषः ।

इति चेचित् । चन्द्रकेतुस्त्वित्यन्ते । स चन्द्रकेतुमिति वा पाठः । सुतयोः

सङ्गमनेन प्राप्ता । सङ्गमने इति सप्तमीलगात् राक्ष इति ष्यनि ॥ ७ ॥

मिश्रविष्कम्भ इति उदात्तनीचपात्रोक्तौ 'मिश्रविष्कम्भ' इति दशणात् ।

दिनकरकुलेति ॥ ८ ॥ 'विश्वार्थं चन्द्रहस्ताया' इति गेरिनी । दाहः

तापः ॥ ८ ॥ अनरालं मधु ॥ प्रातुं लोकानिवेति ॥ ९ ॥ धर्मः क्षात्रो

य धर्मः आचार एव योऽज्ञः जयीषः । समुदयः संचयश्च तद्वत् । ष्य-

निधः । जगतः पुण्यनिर्माणानां सुदृढविरचनानाम् । राशिः पुञ्जः ॥ ९ ॥

पुण्यस्य अनुभायः प्रभावः यस्मात् तादृशं दर्शनं आलोकनं यस्य । पुण्या-

आभ्यासस्नेहभक्तीनामेकमायतनं महत् ।
प्रकृष्टस्यैव धर्मस्य प्रसादो मूर्तिसुन्दरः ॥ १० ॥

भाष्यम् ।

विरोधो विथ्रान्तः प्रसरति रसो निर्वृतिघन-
स्तदौद्धत्यं कापि व्रजति विनयः प्रह्वयति माम् ।
झटित्यस्मिन्दृष्टे किमिव परवानस्मि यदि वा
महार्घस्तोर्थानामिव हि महतां कोऽप्यतिशयः ॥ ११ ॥

रामः—तत्क्रियमेकपद एव मे दुःखविग्रामं ददात्युपजेहयति च
कुतोऽपि निमित्तादन्तरात्मानम् । अपया जेह्व निमित्तसत्यपेक्ष इति विप्र-
तिपिदमेतत् ।

व्यतिपजति पदार्थानाम्तरः कोऽपि हेतु-
नं यल्लु बहिरुपाधीन्भीतयः संश्रयन्ते ।

नि पवित्रम्यानि । अनुभाव सम्मतिनिश्चय । दर्शनाति शालाणि च यस्मि-
न् । 'अनुभाव प्रभावे च सता च मतिनिधये' इत्यमर ॥ आभ्यास इवेति
॥ १० ॥ आभ्यासस्नेहयोः सान्त्वनप्रणययो स्तनिष्ठयोरिति भाव ।
भक्तीनां परकर्तृत्वाभिनि भाव । एकं अद्वितीयम् । आयतनं स्थानम् ।
प्रकृष्टस्य आवरणरूपम् । धर्मस्य अश्वमेधादे । 'यजेतारदनर्कमुत्तरैः' इति
स्मरणात् । मूर्त्या सुन्दरः मूर्तिः शरीर सुन्दर दस्येति वा । सौन्दर्येण मूर्तं
इति भावः । प्रसाद अनुग्रह इव धिन इति शेष । तथा चाश्वमेधस्यैव फले
राम इति भाव ॥ १० ॥ विरोधो विथ्रान्त इति ॥ ११ ॥ च प्रविद्धः ।
विथ्रान्तः विरतः बंशो रसः निर्वृतिघनः सुखमान्द सन् । प्रसरति
व्याप्तो भवति । तत् परमपदम् । प्रह्वयति मत्तयति । अस्मिन् महापुष्टे ।
'पराधीनः परवानाश्वानपि' इत्यमर । यदि वा अयदेचरं । 'यद्वीत यदि वा-
यवा' इति विक्रमार्क । तीर्थानां गुरुत्वात् । महतां पूज्यानाम् । महार्घः
उत्सवपूर्वकपूजाविधित्तत्वं । 'मह उत्सवे' इति, 'पूजाविधायक' इति
चामर । कोऽपि अतिशयो द्वि ॥ ११ ॥ 'सह्या स्नादेरुपदे' इति
जन्दी । दुःखाय विथ्रामं विरति अभावमिति यावत् । कुतः कलादपि ।
निमित्तात् कारणम् । निमित्तेन सत्यपेक्षः सापेक्ष इत्येतत् । विप्रतिपि-
द्धं विरोधेन निपिदमित्यर्थः ॥ तदेवोपपादयति ॥ व्यतिपजति इति ॥ १२ ॥

१ 'आभ्यास इव भक्तीनामेकम्' म, 'एकनाम्नन' क-घ-व. २ 'सञ्चर.'
३ 'किमिव' म; 'किमपि' क.

विकसति हि पतङ्गस्योदये पुण्डरीकं

द्रवति च हिमरश्मावुद्गते चन्द्रकान्तः ॥ १२ ॥

लघुः—चन्द्रकेतो क एते ।

चन्द्रकेतुः—प्रियवयस्य ननु तातपादा ।

लघुः—ममापि तर्हि धर्मतत्त्वैव । यतः प्रियवयस्य इति भवतोक्तम् । किं तु चत्वारः सल्लु भवतामेवं व्यपदेशभागिनस्तत्र भवन्तो रामायणकथा-पुरुषा । तद्विशेषं धृष्टिः ।

चन्द्रकेतुः—ननु ज्वेष्टतातपादा इत्यपेहि ।

लघुः—(सोढामम् ।) कथं रघुनाथ एव । दिष्टया सुप्रभातमद्य यद्यपि देवो दृष्टः । (सविनयवीतुक निर्वर्ण्य ।) तात प्राचेतसान्तेयासी लघोऽभिवाद्यते ।

रामः—भायुष्मन् एषेहि । (इति सखहमालिङ्ग्य ।) भयि घाम कृतकृतमतिविनयेन । अनेकधारमपरिस्त्रय परिष्वजस्य माम् ।

परिणतकठोरपुष्करगर्भच्छद्पीनमखणमुकुमार ।

नन्दयति चन्द्रचन्दननिष्यन्दजडस्तत्र स्पर्श ॥ १३ ॥

लघुः—(स्वगतम् ।) ईदृशो मा प्रत्यमीपामकारणघेह । मया पुनरेभ्य एव द्रौण्यमशेनायुधपरिमहः कृतः । (प्रशंसम् ।) मृत्पनिवद्दानी लवस्य बालिशतां तातपादा ।

आन्तरः अन्तः करणात्मको देव । पदार्थान् प्रतिरूपान् । व्यतिपजति व्यतिपक्वान् सपदान् करोतीत्यर्थः । 'व्यतिपजति सख्यमाति' इति धीनाथः । 'उपाधिसु निमित्ते च' इति हेमचन्द्रः । तत्रोदाहरणमाह—धीनि । पतङ्गस्य रवे । पुण्डरीकं शिनाम्भोजम् । हिमरश्मो च त्रे । उद्गते उदिते सति । चन्द्रकान्तशिला । द्रवति स्रवतीति माठरः । तथा च अतिदूरे रथो चन्द्रेऽप्युदिते यथा पुण्डरीकं विकसति चन्द्रकान्तश्च द्रवति । तथैव तेनाप्यान्तरहेतुना प्रीतयो वर्धन्तः । नात्र निमित्तापेक्षेति भावः । 'प्रतिब्रह्म प्रेम्णा च' इति घामनः ॥ १२ ॥ क एत इति पूताया बहुत्वम् । तथैव तातपादा इत्यर्थः । भवतामिति पूतायाम् । उगल्वचन्द्रकेतुप्रमुखानामिति च व्यज्यते । भवत इति च पाठः । एवं व्यपदेशः तातेति व्यवहारः स एव भागः, येषामग्नि ते भागिनः । तत्र भवन्तः पूज्याः । 'व्यपदेशस्तु व्यवहारः' इति सत्तारावर्तः । तेषु विशेषम् । अपरिच्छद्यं दृढम् ॥ परिणतकठोरेति ॥ १३ ॥ परिणत-

१ 'अत्रेन मामपरिस्त्रयं परिभ्रमस्य' न. २ 'अभिद्रुग्धमशेन यदायुधपरिमहः सावदध्यास्तो दुर्पोषः' क-घ-प.

रामः—किमपराद्धं वत्सेन ।

चन्द्रकेतुः—अश्वानुयात्रिकेभ्यस्तातमत्तापाविष्करणमुपश्रुत्य वीरायित-
मनेन ।

रामः—नन्वपमलङ्कारः क्षत्रस्य ।

न तेजस्तेजस्वी प्रसृतमपरेषां विपहते

स तस्य स्यो भावः प्रकृतिनियतत्वादकृतकः ।

मयूखैरथान्तं तपति यदि देवो दिनकरः

किमाग्नेयो ग्रावा निरुत इव तेजांसि वमति ॥ १४ ॥

चन्द्रकेतुः—भमर्षोऽप्यसौय क्षोभते महावीरस्य । पश्यन्तु हि तात-
पादाः श्रियवत्यनेयुं कृष्णमङ्गलानिष्कम्भान्मिमतानि सर्वतः सैन्यानि ।

रामः—वास लव संश्रियतामस्मन् । त्वमपि चन्द्रकेतो निर्व्यापारविल-
क्षितानि सागवय बलानि ।

लवः—यथाज्ञापयति तातः । (इति प्रणिधानं नाटयति ।)

चन्द्रकेतुः—यथादिष्टम् । (इति निष्क्रान्तः ।)

लवः—तात यथान्तमस्मन् ।

रामः—वाम सरहस्ययोगमहैराण्यग्राण्याज्ञायवन्ति ।

ग्रह्यादयो ग्रहहिताय तप्त्वा

पर संहन्ताः इत्युक्तपांसि ।

कठोरपुष्कराणां विकचतरुपारविन्दानाम् । आन्तरपुटवद पीनः स्यूतः ।
जडः मिशिरः ॥ द्रोणं शोहं कर्तुम् । बालिशतां मौर्यम् । वीरपदाचारितं
वीरायितं वीर्यं कृतमित्ययं । अन्ति ॥ न तेजस्तेजस्वीति ॥ १४ ॥
प्रसूतं व्याप्तम् । तस्य तेजस्विनः । प्रकृतिनियतत्वात् जन्मसिद्धत्वात् ।
'जन्मसिद्धिस्त्वभावेपु प्रकृतिः' इति वयिष्ठ । अकृतकः अकृत्रिमः । मयूखैः
किरणैः । अश्वान्तं अनिशम् । तपति यदि तपति चेद । आग्नेयग्रावा
'सूर्यवान्तरुवमिनी' इति, 'विरुतः साद्विप्रवृत्त' इति चामरः । 'तस्मिन्
विप्रवृत्ता-काले' इति ईश्वरकृष्णमिश्रः ॥ १४ ॥ निर्व्यापाराणि व्यापारहि-
तानि । अथ एव विलक्षणा(क्षिता?)नि । बलानि सैन्यानि । प्रणिधानं
प्यानम् । सरहस्यः जृम्भकाणां प्रयोगोपसंहाराः येषु तानि । पाराय-

१ 'प्रमहते' घ-व. २ 'अनियुक्तेन जृम्भकाणां विकन्द सन्मितानि सर्वसैन्यानि'
न. ३ 'उपश्रुत्य जृम्भकाणां विष्टया वल्लङ्घनी संदपन्ते' न. ४ 'परःसहस्रं' क-न.

(ततः प्रविशति कुशः ।)

कुशः—(साकूतहर्षेण धनुरास्त्राढयन् ।)

दत्तेन्द्रामयदक्षिणैर्मगवतो वैवस्वतादा मनो-
दत्तानां देहनाय दीपितनिजक्षत्रप्रतापाग्निभिः ।

आदित्यैर्यदि विग्रहो नृपतिमिर्धन्यं ममैतत्ततो

दीप्तास्त्रस्फुरदुग्रदीधितिशिखानीराजितन्यं धनुः ॥ १८ ॥

(इति विक्रष्टं परिक्रानति ।)

रामः—होऽयस्मिन्क्षत्रियपोतके पौरुषानिरेकः ।

दृष्टिस्तृणीकृतजगत्त्रयसत्त्वसारा

धीरोद्धता नमयतीव गतिर्धरित्रीम् ।

कौमारकेऽपि गिरिवहुरुतां दधानो

धीरो रतः किमयमेत्युत दपं यव ॥ १९ ॥

लवः—(उपसृत ।) जयन्वार्यः ।

कुशः—गन्वाधुन्मन् किमिवं वार्तां युद्धं युद्धमिति ।

लवः—यत्किञ्चिदेतत् । मार्यस्तु दत्तभावमुत्सृज्य विनयेन वतंतान् ।

कुशः—किमयंम् ।

‘आर्मडी चारमडीकाडम्बरय’ इति श्रुः ॥ १७ ॥ दत्तेन्द्रामयेति ॥ १८ ॥

वैवस्वतान्मनोरामैः जातार्यैः । समूतैरिति यावत् । दत्तानां गर्वितदे-
लानाम् । आदित्यैः वैकर्तनैः । ऐस्वाद्विजनकादित्यवैदेहरथो दिशः

इत्यपस्त्य । मावित्रैरिति च पाठः । ततः विसृतः । विग्रहो यदि युद्धं चेत् ।

धनुः । दीप्तास्त्राण्येव स्फुरन्तौ उग्रदीधितौ अग्निमूर्धौ तयोः शिखानिः

ज्वालाभिः । नीराजिता कृतनीराजना । शुम्भि(म्भि?)तेति यावत् । ज्या

मौर्वी यस्मिन् तारुणं शोभतामिति शेषः । धनुर्न योजिताग्रं भवत्विति गावः

॥ १८ ॥ क्षत्रपोते क्षत्रियाडम्भे । पौरुषस्य सामर्थ्यस्य । अतिरेकः क्षाप्ति-

यमन् ॥ दृष्टिस्तृणीकृतेति ॥ १९ ॥ जगत्त्रये मर्यादाः । ‘वकाधिके च सत्त्वोऽ-

र्त्तौ’ इत्यमरशेषः । गतिः यमनम् । पादार्पणकम इति यावत् । ‘बाल्ययौवनम-

ध्यम्यं वयः कौमारकं विदुः ।’ इति नन्दी । गुरुतां गुणत्वं गुणविशेषं

मदत्त्वं च । गिरिवदिति कपनं गुरुतायां सार्वकालिकत्वसूचकम् । उत

अथवा । ‘औदत्यन्यत्रको दपः ।’ इति गोत्रार्धनः ॥ १९ ॥ युद्धमिलनादरे ।

यत्किञ्चिदिति कपनं आत्मसदृशयुद्धाभावज्ञापकम् । दत्तभावं दपम् ।

१ ‘सकोपं कृषेर्षं’ न. २ ‘दमनाय’ न. ३ ‘दीप्तास्त्र’ न-घ-व.

४ ‘दत्तन्यापोऽस्मिन् विनयेन’ व-घ.

लघुः—यद्वयं देवो रघुपतिमिच्छति । स च चिह्नत्वावयोरुपकण्ठते च युष्मात्संनिकर्षस्य ।

कुशः—(सतर्कम् ।) स रामायणरूपानायको ब्रह्मकोशस्य गोपायिता ।

लघुः—अयं किम् ।

कुशः—आज्ञांमनीयपुण्यदर्शनः स महात्मा । किं तु कथमस्मामिरपगन्तव्य इति न संप्रधारयामि ।

लघुः—यथैव गुरुस्योपसद्नेन ।

कुशः—कथं हि नामैतत् ।

लघुः—मायुदात्तः सुजनध्वन्द्वकेतुरौर्मिलेय प्रियवयस्येति सत्येन मामुपतिष्ठते । तेन तत्सम्यग्धेन धर्मतात एवायं राजर्षिः ।

कुशः—संप्रत्यवचनीयो राजन्येऽपि प्रथमः ।

(उभौ परिरामतः ।)

लघुः—पश्यत्वेनमार्थो महापुरुषमाकारानुभावगाम्भीर्यसम्मान्यमानविबिधलोकोत्तरमुचरितातिशयम् ।

कुशः—(निर्दग्धम् ।)

अहो प्रासादिकं रूपमनुभावस्य पावनः ।

स्थाने रामायणरुनिर्दग्धीं धाचं व्यवीष्टतत् ॥ २० ॥

(उपसृत्य) तात माचेतसान्तेषासी कुशोऽभिनादयते ।

• रामः—पृष्टेष्टायुष्मन् ।

आवयोरिति सप्तमीद्विवचनम् । आतड् । ब्रह्माण एव विप्रः ॥ एव कोशः अर्थात् । 'वेदसत्त्व तथो ब्रह्म ब्रह्मा विप्रः' इत्यमरः । 'गुरुत्वात् उपाध्यायः' इति षट्ठ इति श्लोः । उदात्तं महान् । और्मिलेयः ऊर्मिलापुत्रः । 'सत्यं ताप्तपदीनम्' इत्यमरः । राजन्ये क्षत्रियविषये । प्रथमः प्रियः । ...श्वाप्त इति रमसः । आकारानुभावस्य स्वरूपभावस्य । गाम्भीर्येण ॥ अहो प्रासादिकमिति ॥ २० ॥ प्रासादिकं प्रसादनदानम् । 'माहात्म्ये चानुभावः' इति ऋषिः । गाम्भीर्यः रामायणमुद्दिश्य । धाचं सरस्वतीम् । व्यवीष्टतत् वर्तयति स्मेलार्थः । परिणामयति स्मेति यावत् । स्थाने युक्तम्

१ 'रघुनन्दनः' रिषड् । २ 'रामायणरूपानायको ब्रह्मकोशस्य गोपा' इति स्वभावस्य न-पुस्तके, ३ 'अवीष्टतत्' क, 'अवीष्टत' न.

अमृताध्मातजीमूतस्निग्धसंहननस्य ते ।

परिष्वङ्गाय चात्सत्यादयमुत्कण्ठते जनः ॥ २१ ॥

(परिष्वज्य । खगनम् ।) तत्किमपत्यमयं दारकः ।

अङ्गादङ्गात्पुन इव निज्जोहजो देहसार-

प्रादुर्भूय स्थित इव यहिश्चेतनाधातुरेकः ।

सान्द्रानन्दधुमितहृदयप्रसवेनेव सृष्टो

गात्रं श्लेषे यदमृतस्मरलोतसा सिञ्चतीव ॥ २२ ॥

लवः—सात ललाटतपो घमांशुः । तदत्र सालवृक्षश्लेषे सुहृत्तमासनप-
रिग्रहं करोतु सातः ।

रामः—यदभिरचितं वस्त्रस्य ।

(सर्वे परिकल्प्य यपोचितमुपविशन्ति ।)

रामः—(खगनम् ।)

अहो प्रथययोगेऽपि गतिस्थित्यासनादयः ।

साम्राज्यशंसिनो भावाः कुशस्य च लवस्य च ॥ २३ ॥

॥ २० ॥ अमृताध्मातेति ॥ २१ ॥ अमृतेन सुषया । आध्मातः पूरित-
य जीमूतः मेघः । तस्येव स्निग्धं संहननं वपुः यस्य । 'मसृणदयामयोः
स्निग्धम्' इति शाश्वतः ॥ २१ ॥ अङ्गादङ्गादिति ॥ २२ ॥ 'अङ्गादङ्गादिति'
ध्रुवि' । यवः । निज्जोहजः स्वप्रेमसंभवः । सारो बलः एको सुदयः ।
चेतनायाः धातुः । 'रामोद्रेके चेतने' इति, 'धातुः साददमविकृती' इति
शब्दनालागच्छार्पणी । आनन्देन धुमितः स्थानाद्भ्रष्टधासी हृदयप्रसवः तेन
निरु' । प्रसवः आर्द्रता । 'पाङ्कता' (पाङ्हा) इति महाराष्ट्राः । स तादृशः
सम...चावत् । आश्लेषः आच्छिन्नम् । मम मे हिमच्छयोर्तं दुहिननिर्गलनम् ।
आ समन्ताद् शंसतीव । एतदालिङ्गनमतिमुद्यशीतलमिति भावः ॥ २२ ॥
'कठोर...रुच्यं दृष्टो रविः करे' । यदा ललाटं तपति सात्रललाटन्तपस्तदा ॥
इलनरसोय' । 'भूर्नस्तु नरलस्मालः' इति घञ्चन्तरिः । आसनपरिग्रहं
धासनं गृहाण । ध्वनिश्च ॥ अहो प्रथययोगेऽपीति ॥ २३ ॥ प्रथययोगे
अनन्यकर्तृस्वविनययोगेऽपि । स्वस्ववोपचारकतादशायामपीति भावः । 'योग-
स्तप्रहनोपायम्यानसंगीयुक्तिषु' इत्यमरः । स्थितिः अवस्थानम् । आसनं
उपवेशनम् । आदिहन्देन शण्डपादिकं पृथक्ते । भावाः चेष्टाः लक्षणानि च ।

१ 'मिह' घ. २ 'परिष्वज्य' व. ३ 'तत्किमपत्यमयं दारकः' न. ४ 'सुत'
घ-य. ५ 'निजो देहजः सेहनारः' घ-व. ६ 'यव' क-घ. ७ 'प्रसवेचावसिक.'
न. ८ 'पाङ्हाशेषः स हि मन हिमच्छेतनासंसतीव' न. ९ 'ललाटं वरस्तपति' न.

घपुरवियुतसिद्धा एव लक्ष्मीविलासाः

प्रतिफलकमनीयां कान्तिमुद्भेदयन्ति ।

अमलिनमिध चन्द्रं रदमयः स्वे यथा वा

विकसितमरविन्दं विन्दधो माकरन्दाः ॥ २४ ॥

भूयिष्ठां च रघुकुलकुमारच्छायामनयो पश्यामि ।

कठोरपारायतकण्ठमेचकं

घपुर्वृषस्कन्धसुवन्धुरांसर्कम् ।

प्रसन्नसिंहस्तिमितं च वीक्षितं

ध्वनिश्च मङ्गल्यमृदङ्गमांसलः ॥ २५ ॥

(निपुणं निरूप्य ।) अथे न केवलमसात्संबादिन्याकृतिः ।

अपि जनकसुतायास्तद्य तद्यानुरूपं

स्फुटमिह शिशुयुग्मे नैपुणोन्नेयमस्ति ।

‘भावस्तत्तास्वभावानि... लक्षणे’ इति वपिल ॥ २३ ॥ भद्रपन्तरेणाह ॥

घपुरवियुतसिद्धेति ॥ २४ ॥ घपुषा अवियुताः वरियुक्ता तन्त ।

सिद्धाः सहजसिद्धा इति यावत् । ‘काष्ठा त्रिशतु ता कलाः’ इति

हरदत्तः । उद्भेदयन्ति प्रगद्यन्ति । स्वे आत्मीया । ‘स्यो हाता-

वात्मनि स्यं त्रिष्वत्मीये स्योऽधिया धने’ इत्यमरः । माकरन्दाः मक-

रन्दस्यन्धितः । यथा घेत्युपमानपदम् । ‘यथैव वा य यद्वय यथा वा’

इति वेदारः ॥ २४ ॥ ‘भूयिष्ठम्वित’ इत्यमरः । रघुकुलस्यैव कुमारमिति

विवेकः ॥ कठोरपारायतेति ॥ २५ ॥ कठोरः तरुण इति यावत् ।

‘मेचकृत्याम .. मनोहरम्’ इति विक्रमार्ब । सुन्दरः पादपूरकः ।

व्यर्थे इति बह्वः । वीक्षितं अवलोकनं । प्रसन्नं च तत् सिंहस्येव ति-

मित निप्रलमितार्थः । मङ्गल्य...सौ मृदङ्गस्येव मांसलः गम्भीर इति

भावः । ‘मङ्गले साधु मङ्गल्य’ इति नन्दी । ‘सर्वमङ्गलमङ्गल्ये’ इति श्रीसूक्त-

भाष्ये स्पष्टमेतत् ॥ अपि जनकसुताया इति ॥ २६ ॥ तत्तत् चिह्न-

मिति धे...यमजामलस्यनोपमम् । शिशू इति प्रेमोपचारः चालामितार्थः ।

अपिस्वभावनायाम् । ‘धन्यो भानुमुखस्तुत’ इति मयसिद्धान्तमनुसन्तः ।

१ ‘अविहित’ क-घ-व. २ ‘श्लेषजनकमनीय’ घ-घ, ‘वमनीय’ क. ३ ‘का-

न्तिमत्तेतयन्ति’ क-घ-व. ४ ‘रत्न’ क-घ-व. ५ ‘ते मनोहा’ क-घ-व.

६ ‘विकसितमिध वम’ क-घ-व. ७ ‘भूयिष्ठ च रघुकुलकुमारमनयो’ न.

८ ‘वन्धुरांसयो.’ न; ‘स्वम्भमवन्धुरांसयो’ घ, ‘अवन्धुरांसवम्’ घ. ९ अ-

सादङ्गसंबादिनी’ क-घ; ‘असादङ्ग’ न.

ननु पुनरिव तन्मे गोचरीभूतमक्षो-
रमिनवशतपत्रश्रीमदास्यं प्रियायाः ॥ २६ ॥

शुक्लाच्छदन्तच्छत्रिसुन्दरेयं
सैद्योष्ठमुद्रा स च कर्णपादाः ।

नेत्रे पुनर्यद्यपि रक्तनीले

तथापि सौभाग्यगुणः स एव ॥ २७ ॥

(विचिन्त्य ।) तदेतदप्राचेतमाप्युपितमरण्य यत्र किल देवी परित्यक्ता ।
इयं चानयोराहंनिर्घयोऽनुभावश्च । यदपि स्वतः प्रकाशम्यस्याणीति तत्र
विमृशामि । अपि सलु तथिन्नदर्शनप्रासद्विक्रमस्याभ्यनुज्ञानमुद्भूतं स्यात् ।
न ह्यसांप्रदायिकान्यस्यानि पूर्वेषामप्यनुसुष्ठुम् । अयं च संभवमानमात्मानं
सुखानिनाशो हृदयस्य मे विलम्बयते । धर्माविति च भूयिष्ठमात्मसंवादः ।
भूयिष्ठ च मया द्विधा प्रणिपद्यो देव्या गर्भिणीभाय आसीत् । (साधम् ।)

पुरां रुढे स्नेहे परिचयविकासोऽदुपंचिते

रहो निश्चिन्ताया अपि सहजलज्जाजडदृशः ।

सुखं तु तदीय...६-नन्विनि । अमिनयं अप्यान (१) । श्रीः सोमा ।
'श्रीवैपादी' इति मिथ । तत् अनुमान आस्यम् । ननु नियमे । पुनरिव
साक्षात्पदार्थ इति दयालव ॥ २६ ॥ शुक्लाच्छदन्तेति ॥ २७ ॥ शुक्ला...
अच्छा निर्मला । मुद्रा...रेति यय । कर्ण एव पादा । कण्ठेति
फलपलताकारः । रक्तेति । 'नीलरत्नान्तलेचन' इति महापुरणपलक्षणम् ।
स एव प्रियासवन्मयेवचनं ॥ २७ ॥ तत्रापीति-भक्त्या स्वतः-
प्रकाशकनेत्यर्थः । प्रासद्विक्रं प्रसङ्गमयम् । शस्त्राभ्यनुज्ञानमिति-तवैया
एतानि त्वत्प्रमवमुपस्थासन्तीति प्रथमाद्वे चित्रपटिः दर्शनावसरे मयैवाभ्य-
नुज्ञा कृतेति भावः । असांप्रदायिकानि वैशिष्ट्याभ्यनुज्ञावैतराणोल्लेखः ।
सुष्ठुमानयो. ज्योत्स्नश्चेत्यर्थः । विस्रम्भः निश्वासः । आत्मना सह
संवाद इत्यर्थः । जीवद्वयस्य अपत्ये विड यस्मिन् ॥ परां कोटिं स्नेहे
इति ॥ २८ ॥ 'उपचारो बहिस्त्रेह श्रान्तिरान्तरमुच्यते' इति घस्तुनिर्णयः ।
सहजलज्जा चार्ता या समन्ताद्भवेतरविषय इति यावत् । जडे अचन-

१ 'मुक्ताच्छ' क-घ-व. २ 'वपुश्च' घ. 'अहर्निर्वैतमयो' घ. ३ 'इति

च । एतानि यत्तु तदपि चित्र' न. ४ 'प्रसङ्ग' न. ५ 'अयं विम्वदसहृद' न.

'रत्य च संसृज' घ. ६ 'सुमनु ज्योत्स्नय' न-क. ७ 'विम्वदस' न.

८ 'यना. नार' इत्यत्रानि घ-व-पुस्तकयो. ९ 'परां कोटिं स्नेहे' न.

१० 'मथिगते' न.

मयेयादौ ज्ञातः करतलपरामर्शकलया

द्विधा गर्भग्रन्थिस्तदनु दिवसैः कैरपि तथा ॥ २८ ॥

(रुदित्वा) तस्मिमेतौ पृच्छामि केनचिदुपायेन ।

लयः—ज्ञात किमेतत् ।

धाप्पवर्षेण नीतं वो जगन्मङ्गलमाननम् ।

अवश्यायायसिकस्य पुण्डरीकस्य चारुताम् ॥ २९ ॥

कुशः—अयि वरस

विना सीतादेव्या किमिव हि न दुःखं रघुपतेः

प्रियानाशे कृत्स्नं किल जगद्वरण्यं हि भयति ।

स च स्नेहस्तायानयमपि वियोगो निरवधिः

किमेवं त्वं पृच्छस्यनधिगतरामायण इव ॥ ३० ॥

रामः—(स्वगतम् ।) अये तटस्थं आलापः । कृतं प्रभेन । मुग्धहृदय
कोऽयमाकस्मिकलो पौरिह्वो विकारः । एवं च निर्भिन्नहृदयायेन, शिशु-

त्कारिण्या दृशो नेत्रे यस्या । कलया चातुर्येण । 'ग्रन्थिर्मर्मलि' इति या-
दव । तथा सीतयेत्यर्थः ॥ २८ ॥ केनचित् अन्यावेयेनेत्यर्थः ॥ धाप्प-
वर्षेणेति ॥ २९ ॥ ते तव । 'शाल्ये सुतानां...त्वद्धारपूर्वा गिर' इति भो-
जचरिते । जगतां मङ्गलं येन यस्याद्वा । अवश्यायैः हिमं । पुण्ड-
रीकस्य हिममिव त्वन्मुखस्य धाप्पधारापि चारुतेति भावः । अनेन अ-
नितरसाधारण सौन्दर्यं व्यज्यते । अत एव 'किमिव हि मधुराणा मण्डनं
नाकृतीनाम्' इत्यस्मभ्यामातशाकुन्तले । पुण्डरीकेति कथनात् पाण्डिमा
लक्ष्यते । तथा च—'या दशा विरहे द्रीणा सर्व पुंसामपि' इति काव्यचि-
न्तामणौ ॥ २९ ॥ विना सीतादेव्या इति ॥ ३० ॥ सीतैव देवी
तथा । 'देवी कृताभिषेकायाम्' इत्यमरः । अरण्यमिव दुस्तरमित्यर्थः । यापि
...सस्नेहः ॥ (?) तावान्वा स्नेह इत्येवालम् । तथापि स्थितस्य गतिध्वन्त-
नीयेति न्यायात् । सः प्रसिद्धः । स्नेहः तावान् अगण्य इत्यर्थः ॥ अन-
वगतं रामायणं येन । अत्र प्रथमो द्विकार पादपूरक इति वधित् । तत्र
'नहि नो नापीनि' अमरसिंहेनाभिधानात् । द्वितीयस्तु प्रसिद्धवाचकः । कृत्स्नं
किरेति भ्रान्त पाठः । बतेति साधु । अये इत्याधये ॥ ३० ॥ तटस्थः
कण्ठत (?) अनेन ज्ञातोऽस्मीति भावः । आकस्मिकः अकस्माद्भवः ।
परिप्लवः चञ्चलः । विनिर्भिन्नं भेदितं च तत् हृदयं तस्मिन् आवेगः

जनेनाप्यनुकम्पितोऽस्मि । भवतु तावदन्तरयामि । (प्रकाशम् ।) वत्सो
रामायणं रामायणमिति श्रूयते भगवतो बाल्मीकेः सरस्वतीनिष्यन्दः प्रश-
स्तिरादित्यवंशस्य । तत्र कौतुहलेन यत्किञ्चिच्छ्रोतुमिच्छामि ।

कुराः—स इच्छ एव सन्दर्भोऽस्मामिराट्टतः । स्मृतिप्रत्युपस्थितौ
तावदिमौ बालचरितस्थान्त्येऽध्याये द्वौ श्लोकौ ।

रामः—उदीरयतं वत्सौ ।

कुराः—

प्रवृत्त्यैव प्रिया सीता रामस्यासीन्महात्मनः ।

प्रियभायः स तु तथा स्वगुणैरेव वर्धितः ॥ ३१ ॥

तथैव रामः सीतायाः प्राणैभ्योऽपि प्रियोऽभवत् ।

हृदयं त्वेव जानाति प्रीतियोगं परस्परम् ॥ ३२ ॥

रामः—कष्टमनिदारण्यं हृदयममोहात् । हा देवि एवं किल तदा-
सीत् । महो निरन्वयविपर्ययांसविदमवृत्तयो विप्रलम्भपर्यवसायिनस्तापयन्ति
संसारवृत्तान्ताः ।

सप्रमः यस्य । शिशुजनेनाप्यनुकम्पितोऽस्मि । उदनेत्यत्र कैमुतिकन्याय-
भावः । अन्तरयामि छादयामि इत्यर्थः । निष्यन्दः गलनम् । प्रशस्तिः
प्रशस्तता । स्मृतिं प्रत्युपस्थितौ स्मृतौ इति यावत् । बालेति बाल-
काण्डचरित्रम् । अस्त्ये चामे । 'अध्यायस्सर्ग' इति केदारः । चत्सा-
विति द्विवचनसंबोधनम् ॥ प्रिया तु सीतेति ॥ ३१ ॥ गुणै इमादाक्षि-
प्यादिभिः । रुगणा सौन्दर्याणां यणैः राशिभिश्च । एवकारस्यकारार्थः ।
आनेष्टार्यादव्यदानां यथाप्रकरणं बुधैर्ह्योऽर्थे इति दण्डिसमते । प्रीतिः
सन्तोषः । व्यघर्षत तस्यामिति शेषः ॥ ३१ ॥ तथैव राम इति ॥ ३२ ॥
रामस्य सीता यथा तथैवेत्यर्थः । हृदयमित्येववचनमहिम्ना उभयोर्हृदय-
मेकमेव, वपुषी परं द्वे इति भावः । परस्परं प्रीतियोगं तु हृदयमेव
जानातीत्यन्वयः ॥ ३२ ॥ वत्सो. पूर्वानुभूतार्थस्य । 'उद्धान आरम्भः'
इत्यमरः । एवं श्लोकद्वयानुरूपमित्यर्थः । निगंतस्य वन्नयस्य विपर्ययांसः
वैपरीत्यं यस्मात् । तादृक् वृत्तं चरित्रं यस्मिन् स चामौ विप्रलम्भग्रहाः
तस्य स्मृतिः स्मरणं । तत्पर्यवसायिनः स्मरणपर्यवसानवन्तः तावकाः
त्वंशः । संप्रसादस्य सम्यक् प्रयत्नतायाः । वृत्तान्ताः उद्गता इत्यर्थः ।
वंशोदितचरित्रभट्टारम्भपर्यवसायिनी जाता तव प्रसादवर्तिता इति भावः ।
'विपर्ययांसो वैपरीत्ये' इति, 'अन्वयो वंशे' इति, 'वृत्तं चरित्रे' इति च, 'वि-

क तावानानन्दो निरतिशयविस्मम्भबहुलः

कं चाऽन्योन्यप्रेम क च नु गहनाः कौतुकरसाः ।

सुरे वा दुःखे वा क नु खलु तदैक्यं हृदययो-

स्तथाप्येष प्राणः स्फुरति न तु पापो विरमति ॥ ३३ ॥

भोः कष्टम् ।

प्रियागुणसहस्राणामेकोऽन्मीलनपेशलः ।

य एव दुःस्मरः कालस्तमेव स्मारिता वयम् ॥ ३४ ॥

यदा किञ्चित्किञ्चित्कृतपदमहोभिः कतिपयै-

स्तदीपद्विस्तारि स्तनमुकुलमासीन्मृगदृशः ।

वयःस्नेहाकृतव्यतिकरघनो यत्र मदनः

प्रगल्भव्यापारः स्फुरति हृदि मुग्धश्च वपुषि ॥ ३५ ॥

लवः—अयं च मन्दकिनीचिप्रकूटवनविहारे सीतादेयीमुद्दिश्य रघुपते.

श्लोक —

प्रलम्भलु भूतारे' इति मेदिन्यमररपिलसंसारवर्ता ॥ क तावानानन्द इति ॥ ३३ ॥ विस्मम्भः विश्वास । वचनाऽस्तीति भाव । चेत. मन । यत्र यत्र यस्मिन् मनसीत्यर्थ । तद्देवदेशरहितं प्रणिद्धं वा । हृदययोः आवयोरिति शेषः । 'पुंसि भूष्यसवः प्राणाः' इत्यमराजुशासनात् प्राणा इति वक्तव्ये प्राण इति कवे प्रमाद इति केचित् । तत्र ॥ 'हृदि प्राणो' इति तस्यैवोक्ते । विरमति निरतो भवति । एतेन तद्विरहव्यथाया अपानादयो विरता, पुनराशानुबन्धात् प्राणमात्रं हृदि वर्तत इति भावः ॥ ३३ ॥ प्रियागुणेति ॥ ३४ ॥ उन्मीलनं उदय । प्रकृते स्मरणमिति यावत् । तं कौमाराविर्भावरूपमेव कालमित्यर्थः ॥ ३४ ॥ यदा किञ्चित्किञ्चिदिति ॥ ३५ ॥ स्तनमुकुलं कर्तुं । यदा अहोभिः दिवसे । कृतपदं कृत-स्थान । वतुर्यपाद सहदीति (१) मूलम् । तदा ईषत् मनात् । विस्तारि विलारशाब्धि । आसीत् । यस्मिन् यत्र हृदि । वयसः स्नेहे प्रादुर्भावरूपे प्रेम्णि । आकृतं अभिप्राय । तस्य व्यतिकरेण सबन्धेन । घनः सान्द्र । मदनः । प्रगल्भव्यापारः प्रकटव्याप्ति सन् । चरति । वपुषि च मुग्धः मनोः । चरतीत्यर्थः । तथा च मदनः वयसा सह हृदि वपुषि च प्रौढ

१ 'क सेऽन्योन्य यत्नाः' घ-घ. २ 'प्रमोन्मीलनतत्पर' न; 'प्रमोन्मीलन' घ.

३ 'दु सह' न. ४ 'तदा' क-घ-घ. ५ 'यदेतद्विस्तारि' न. ६ 'चिप्रकूट-वर्त्येति मन्दकिनीविहारे' न.

त्वदर्थमिव त्रिन्यस्तः शिलापट्टोऽयमग्रतः ।

यस्यायममितः पुष्पैः प्रवृष्ट इव केसरः ॥ ३६ ॥

राम.—(सलज्वालितनेहकण्ठम्) अति हि नाम सुखं शिशुजन-
विशेषतस्त्वरण्यचर । हा देवि स्मरति वा तस्य प्रदेशस्य तत्समयवित्तम्भा-
निप्रसङ्गसाक्षिणः ।

श्रमान्मुशिशिरीभवत्प्रसृतमन्दमन्दाकिनी-

मरत्तरलितालकाकुलललाटचन्द्रधुति ।

अकुङ्कुमकलङ्कितोज्ज्वलकपोलमुत्प्रेक्ष्यते

निराभरणसुन्दरश्रवणपाशमुग्धं मुखम् ॥ ३७ ॥

आसीदिति भावः ॥ ३५ ॥ त्वदर्थमिव त्रिन्यस्त इति ॥ ३६ ॥ 'चतु-
ष्कोणा शिला शिलापट्टः' इति त्रिकाण्डी । 'चलोमण्यः' इति महाराष्ट्राः ।
यस्य शिलापट्टस्य । यमनिन इति भावः । 'य चायममितः' इति वा पाठः ।
'केसरः काञ्चनद्रुमः' इति धन्वन्तरि । 'षोडशरीरः' इति महाराष्ट्राः ।
पुष्पैः प्रवृष्टः प्रक्षेपेण वृष्टः । कृतपुष्पवर्ष इति यावत् । द्वितीयदृष्टीयपाद-
योयमेति ध्वनिः ॥ ३५ ॥ सेति-रहोऽस्तवया लज्जा । बालोक्तमिति स्मि-
तम् । पन्था आत्मायतया तत्र स्नेहः । इदमपि लोकेति कथना दत्ता
कथो रसो वा सर्वत्रैवमूढम् ॥ हा देवीत्यादिकथनं हृदयस्थिता चीता प्रतीति
योभ्यम् । चाराब्दः किमर्थः । तस्य वातसेति ध्वनिः । निस्त्रिभुवः विश्वासः ।
तेनातिप्रसङ्गः सुरतानन्दायि भावः ॥ तदेवाह—श्रमान्मुशिशिरीभ-
वदिति ॥ ३७ ॥ श्रमजले शीतलीभवन् । प्रसृतः व्याप्तः । मन्दः
सूक्ष्मः । यः मन्दाकिनीनामृतः । तेन तरलितः । कम्पितः । अलङ्कैः
चूर्णितः । आकुलं लोलं तदेव चन्द्रः तस्य धुतिः शान्तिः बन्निन् ।
ललाटस्य चन्द्र इति काव्यलक्षणे शीनाय । कुङ्कुमेन कलङ्कितौ लालितौ न
भवन् इति अकुङ्कुमकलङ्कितौ । उज्ज्वलौ स्वतः प्रकाशमानौ कपोलौ
यस्मिन् । कुङ्कुम कुङ्कुमादिप्रचुरं रङ्गविशेषः । 'पद्मे' इति शक्तिः । प्रवृष्टे
त्वद्वृष्टमेति कथनं वनदासादीर्लम्बप्रयुक्तमिलवगन्तव्यम् । एतेन कविना
निबन्धाविशेषं सूचितम् । निर्गतो आमरणे च तौ सुन्दरौ श्रवणयोः
पाशौ तालपत्रे दत्तात् । तालस्य च तन्मुग्धं मनोऽहम् । अनेन कृतावसर
इति बोध्यम् । मुखं वदनम् । उत्प्रेक्षितं ईदृशं तालगतिं चोद्वेजा कृता
इत्यर्थः । मयेति शेषः । तथा च निरुपाधिकं सातासौन्दर्यमिति भावः ।

१ 'भावतः' न. २ 'अने बानाय सुख' घ. ३ 'तस्य तत्समयनि-
न-नातिप्रसङ्गस्य' न. ४ 'सौन्दर्य' घ-व.

(स्वम्भित इव स्थित्वा । सकरुणम्) अहो नु खलु भोः ।

चिरं ध्यात्वा ध्यात्वा निहित इव निर्माय पुरतः

प्रयासेऽप्याश्वासं न खलु न करोति प्रियजनः ।

जगज्जीर्णारण्यं भवति च कलत्रव्युपरमे

कुकूलानां राशौ तदनु हृदयं पच्यत इव ॥ ३८ ॥

(नेपथ्ये ।) वसिष्ठो वाल्मीकिर्दशरथमहिष्योऽथ जनकः

सदैवारुन्धत्या शिशुकलहमाकर्ण्य सभयाः ।

जराप्रसैर्गात्रैरथ खलु विदूराधमतया

चिरेणागच्छन्ति त्वरितमनसोऽपि धमजजाः ॥ ३९ ॥

राम — कथं भगवत्परन्धती वसिष्ठोऽश्वासं जनकश्चाग्रैव । कष्टं कथं
खल्वेते द्रष्टव्या । (सकरुणं विलोक्य ।) अहह तातजनकोपि देवादग्रैरा
यात इति वज्रेणैव ताडितोऽस्मि मन्दभाग्यः ।

अकुङ्कुमेति निराभरणेति च प्वनी । एवमारिषु घटेषु परमनधीनार्था (१)
मुधीहिताधलमतयधोरवत्पलायन्तेतरामव्युत्पन्नजरद्विस्तिखण्डा , तदत्र व्यु-
त्पन्नरसिरा एव प्रमाण इति दिक् ॥ ३७ ॥ सजात स्वम्भ जडोभाव शस्य
स्वम्भित स्वप्न सुष्ठित इत्येत्थं ॥ चिरं ध्यात्वा ध्यात्वेति ॥ ३८ ॥
चिरं ध्यात्वा निर्माय । प्रयासेऽपि । पुरतः अप्रत । नगत इवेत्येकं
पदम् । नियण्ण इव सभाष्यमान इति शेष । प्रियजन य कोऽपि । निश्वासं
सान्त्वनम् । न खलु न करोत्येवैलन्वव । ध्यात्वा स्थित इव चेति इति
त्पाठ । कलत्रस्य प्रकृते सीतायामपि । उपरमे तु उपरती अदर्शने इति
भाव । जगत् भुवनम् । 'निस्सारे च खिनीभूते जीर्णे शुष्णे भयासदे'
इति पेशार । नेदमेकमेवावभासन, इतरदृष्यस्तीत्याह-तदनु तत्सादरण्या
वभासनात् । अतु पथात् । हृदयमिति मुरयतमोक्तम् । अत एव, 'शिपरा
हृदय पिप्पोध हृदय' इति निर्देश । 'कुकूल शङ्कुमि कीर्णे श्वरे ना तु
गुपानरे' इत्यमरः । तेषां राशौ पुञे । प्रच्युतं प्रकर्षण गणितमित्ये-
त्येषा ॥ ३८ ॥ वसिष्ठो वाल्मीकिरिति ॥ ३९ ॥ महिष्यः कौतल्या-
दय । प्वनिध । शिष्योः खवचद्रवेत्त्वो । गात्रैः अययं । अथ
खल्वित्यलसाधु । इहेति साधु पाठ । त्वरितमस्याभिर्गम्यत इति तेषामप्यय
साय । तथाऽपि वार्पकदक्षया चिरेणागच्छन्तीति स्पष्टोऽर्थः ॥ ३९ ॥ पितृ
सखत्वाद् तातयाश्चो जनक इति व्यपदेशः । ताडित इति सीतापरित्यागा-

सम्यन्धस्पृहणीयताप्रमुदितेर्जुष्टे वसिष्ठादिभि-

र्दृष्टापत्यनिवाहमङ्गलमहे तत्तातयोः सङ्गतम् ।

पदयन्त्रीदशमीदेशः पितृसखं वृत्ते महावैशसे

दीप्ये किं न सहस्रधाहमथवा रामेण किं दुष्करम् ॥४०॥

(नेपथ्ये ।) भो भो. कष्ट कष्टम् ।

अनुभावमात्रसमवैस्थितधियं

सहसैव वीक्ष्य रघुनाथमीदृशम् ।

प्रथमप्रमूढजनकप्रबोधनाद्

निधुराः प्रमोहमुपयान्ति मातरः ॥ ४१ ॥

रामः—हा तात हा मातर हा जनक

जनकानां रघूणां च यत्स्वरूपं गोश्रमङ्गलम् ।

तत्राप्येकरूपे पापे वृथा वः करुणा मयि ॥ ४२ ॥

पराधादिति भावः ॥ सम्यन्धस्पृहणीयतेति ॥ ४० ॥ स्पृहणीयता

इच्छा । जुष्टे सेविते । अपत्यानां सीतादीनाम् । तत्तातयोः तासां सीता-

दीना तातयो जनकदुःखानयो । सङ्गतं सनातनम् दृष्ट्वा । महावैशसे

परित्यागरूपे भलप्रिये । वृत्ते भतीते सति । ईदृश पदयन्त्रे न दीप्ये किं

न दल्यामि । 'वैशसतनप्रियम्' इति, 'वृत्तमतीते' इति निष्ठानुशासननामनि-

धाने । 'दलति दीप्यति' इति माठरोक्तेः । अत्र जीयं (दीप्ये ?) इति कथं

प्रमादः । 'न विदीप्ये कटिना खलु क्रिय' इति कुमारसंभवे ईश्वरकृष्ण-

मिश्रस्यैव दयनीयः ॥ मन्वह न दीप्ये कुत पुनरिदं सामर्थ्यमिलच्छब्दाह—

अथवेति ॥ किं दुष्करं तिनपि दुष्करं नेत्यर्थं सर्वं मुक्तरमिति भावः

॥ ४० ॥ अनुभावमात्रेति ॥ ४१ ॥ अनुभावः प्रभावः । सुप्री शोभा

लक्ष्मीर्वा । 'तस्य धीरनपायिनी' इति स्मरणात् । 'सीता लक्ष्मीर्भवान्विष्णु'

इति रामायणे च । ईदृशं सीताविवरुद्धम् । निधुराः दीनाः । प्रमोहं

मूर्जतिष्ठनम् ॥ ४१ ॥ जनकानां रघूणामिति ॥ ४२ ॥ तात निधि-

राधिप इत्यर्थः । यत् भूम्यपलमिति शेषः । सीतेत्यर्थः । वृत्त्यं अशेषम् ।

गोत्रयोः वशयो मङ्गलम् । तत्रापि सीतायाम् । अकरुणे पापे मयि ।

१ 'मद्वलवैश' न. २ 'इष्टे' क-घ-व ३ 'सनुपमित' घ-व.

४ 'प्रथमप्रमूढजनकप्रबोधिता.' न. ५ 'तन्निवृत्त' क-घ-व.

यत्प्रसम्भावयामि । (इत्युत्तिष्ठति ।)

कुशलवौ—इत इतस्तात ।

(सकरणादुलं परिक्रम्य निष्क्रान्ता सर्वे ।)

इति कुमारप्रत्यभिज्ञानो नाम पष्ठोऽङ्कः ।

सप्तमोऽङ्कः ।

(ततः प्रविशति लक्ष्मण ।)

लक्ष्मण —ओ भो अथ खलु भगवता वात्मीकिना समस्तस्यपौरजा-
नपदा प्रजा सहासामिराहूय कृच्छ्र एव सदेवासुरतिर्यङ्गुरगनायकनिकाय
सर्वैराचरो भूतग्राम स्वप्रभावेण सनिधापित । आदिष्टश्चाहमार्येण—
'वत्स लक्ष्मण भगवता वात्मीकिना स्वकृतिमप्सरोमि प्रयुज्यमानो द्रष्टु-

घं युष्माकम् । कदृणा वृथा ॥ ४२ ॥ इति महाराजपद + उत्तररामचरित
सजीवनादयदिप्पणे पष्ठोऽङ्कः ॥

॥ पष्ठोऽङ्कसंपूर्णः ॥

अथ मुखसन्धिप्रवृत्तिउपक्षिप्तनाटनीययावद्वस्तुकीर्डीकरणरूप निर्वहणरान्धि
प्रपञ्चयिष्यन् वात्मीक्याश्रमपरित्यक्तज्ञानकीसमनुभूतार्थमन्तर्नाटिकारमना च
मत्करिष्यन् प्राचेतसवचनानुवृत्तिस्थावरजहमप्रावनगद्विनुतपरिगुडभैयिलीकु
शलवप्रमुखै श्रीरामभद्रमानन्दयिष्यन् कविरह्वारम्भवशात् पूर्वसूचनां विनैव
समासनिवेशोपकरणाहसलक्ष्मणप्रवेश प्रक्रमते—तत इति ॥ पष्ठाङ्कसनिधा-
नानन्तरमित्यर्थः । ओ इति मन प्रति सुबोधनम् । जानपदा, देशवासिन ।
त्रियते मर्त्य न त्रियते अमर्त्य । मर्त्याधावावमर्त्यश्च, मर्त्यामर्त्यरूप इत्यर्थः ।
तिर्यञ्च, कामधेन्वादय पशव । उरगनायक बासुकि तस्य निकायः
भुवगाना वर्ग तेषा सन्तान परम्परा यस्मिन् । 'वर्गो निकाये' इति, 'पर
म्पराभिनययोस्सन्तान' इति नन्दिहेमचन्द्रौ । चराचरैः जहमस्थावरै
सहित । भूतानां पृथिव्यादीनाम् । 'स्मादावृते भूत' इति, 'वृन्दे ग्राम'
इति चामरः । आतोद्यस्य स्थानं आसदम्, तत्तीरस्य प्रशस्त्यशी
तलपावनत्वादिति त्व(तः) दन्तरालस्य परित्यक्तसीताधिष्ठानत्वादिति च
भावः । अत एव सीतादेवी प्राप्तप्रसववेदना आत्मानमतिदुःपसवेणात्

१ 'ओ किं तु खलु' न. + प्रथमाङ्कीकासमातो टीकाहता यशत्मपृष्ठ कथित
तदप्राप्यनुसंधेयम् २ 'नियङ्गनिकाय.' न ३ 'जहम स्थावरश्च' क-घ-व.

मुपनिमज्जिताः स्तः । तत्रैकाकीरमातोयस्थानमुपयस्य कियतां समाज-
संनिवेशः' इति । इत्थं मत्स्यमत्स्यं नूतमामस्य समुचितस्थानसंनिवेशो
मया । अयं तु—

राज्याध्रमनिवासेऽपि प्रातःकष्टमुनिवतः ।

वाल्मीकिगौरवादार्य इत एवामिवर्तते ॥ १ ॥

(ततः प्रविशति रामः ।)

रामः—यस्य लक्ष्मण अपि स्थिता रत्नप्राधिका ।

लक्ष्मणः—अयं किम् ।

रामः—इमौ पुनर्यत्सौ कुशलवौ कुमारचन्द्रकेतुर्ममां प्रतिपत्तिं लम्भ-
यितव्यौ ।

लक्ष्मणः—प्रमुञ्चेहप्रत्ययात्तयैव कृतम् । इदं चास्त्रीयं राजाभनम् ।
तदुपविशारवार्यः ।

रामः—(उपविशति ।)

लक्ष्मणः—मस्त्यतां मोः ।

गङ्गाप्रवाहे निक्षिप्तवती इति तृतीयाऽविष्कम्भे तमस्योक्तम् । सन्निधौपति
इत्येव लक्ष्मणवचना स्फुटीभवन्ति चेति दिक् ॥ 'तत्तं बीणादिभ्यम्'
इत्यादि, 'वादिनातोयनामकं' इत्यन्तममरः । 'वाज्झी' इति महा-
राष्ट्राः । समाजः सभा । मत्स्येति पूर्वमनुवादः । सप्रति स्तुतः कथनमिति
त पुनरुक्तिः ॥ राज्याध्रमेति ॥ १ ॥ राज्यनेव आध्रमः सौल्यामा-
वादिति भावः । कष्टं च तन्मुनिव्रतम् । वाल्मीकिना वाल्मीक्यं च
गौरवात् ॥ १ ॥ 'रत्नो नाद्रन्ध्रतं' इति, 'सामाजिकः प्राधिकः' इति
च त्रिकाण्डशेषः । प्रतिपत्तिः न्यांदा । वास्तव्यमेति भावः । लम्भ-
यितव्यौ प्रापणादौ । प्रमोः स्नेहेन । प्रत्ययात् विश्वासात् । कुशलवयोः
भवति स्नेहेन अस्मादादीनामपि सर्वोर्विश्वासः अस्मांति भावः । तथैव चन्द्र-
केतुवत् । इत्थं वास्तव्यमिति शेषः । राजासनमासीर्षमेति कवेरिव कस्य
न व्याकृतुं चातुर्धम् । 'नुपासनं यत्तद्गदासनं सिंहासनं च तत्' इत्यमर-
सिंहेनाभिहिततया सिंहासनस्यालरपत्वात्संभवात् ॥ न च वाच्यनात्यरणो-
चितनम्यदासनं भवचिह्नि । तर्हि समानावकस्य महाराजत्वे जगत्पते इति
गङ्गाया वक्ष्यनापे वचस्ति चास्तरसापत्तेः । तस्माद्भूतस्मृत्युल्लङ्घनानेव

१ 'तद्वाजीरवौजीरवौद्वयानम्' घ. २ 'स्थानेषु समुपवेशसहो मया' घ.

३ 'प्रेषकाः' क-घ-घ. ४ 'संसृष्टौ स्थानप्रविशयिन्' क-घ-घ.

सूत्रधार — (प्रविश्य ।) ओ ओ भगवान्भूतार्थवादी प्राचेतस
सस्यावरनक्षम जगदाज्ञापयन्—यदिदमस्माभिरार्पेण चक्षुषा समुदीक्ष्य
पावन वचनोन्मृत वरणाद्भुतरश्म च किञ्चिदुपनिबद्ध सत्र कार्यगौरवादवधा
तव्यमिति ।

राम — एतदुक्तं भवति । साक्षात्कृतधर्माणं ऋषेय । तेषाममृतमग्न
राणि भगवता परोरजाणि प्रज्ञानानि न चचिद्व्याहन्त्यन्त इत्यनेमिशङ्कनी
यानीति ।

(नेपथ्ये ।) हा अजउक्त हा कुमार लक्ष्मण पृभाङ्गि असरण रणे
आसण्णप्पसव्वेअण हद्दोस सावदा म अहिलसन्दि । साह दाणि मन्दभा
ह्णा भाङ्गेरङ्गे अत्ताण निखिलविस्सम् । हा आर्यपुत्र हा कुमार लक्ष्मण
एकाकिनीमशरणामरण्य आसन्नप्रसक्तवेदना हताशा श्वापदा मामभिलपति ।
साहमिदानीं मदभागिनी भागीरथ्यामामान निक्षुप्सामि ।

शरणमिति दिक् ॥ भूतार्थवादी सत्यवस्तुवादी । 'भूत त्रिपूचितै सत्यै
इति, 'अर्थाऽर्थनाविषययोधनकारणवस्तु' इति कपिलवेदारी । 'कथयामि
ते भूतार्थम्' इति असंभारवातदाकुन्तले । प्रति उद्दिश्य आर्पेण अग्रे
निकेन । चक्षुषान्येच अमृतानि यस्मिन् । वरुणधाद्भुतधाता रसो
यस्मिन् । किञ्चित् चरितमिति शेष । कार्ये प्रयोजने । आर्यप्रसादे इति
भाव । साक्षात्कृता धर्मा यैले । साक्षात्कृतधर्माण । 'न्यायाचार
स्वभावेपु धर्मे पुण्ये जनस्थितौ' इति रत्नमात्र ॥ 'वचसि स्वेयमस्माभि सता
विदितधर्मेणाम् इति लोलम्ब । 'कथयस्सत्यवचस' इत्यमर । अमृत
विभ्रति अमृततन्मराणि इति कवे प्रमाद । तथापि 'कीणाऽस्तु सा पा
पमयी प्रिये ते गृणोष वाक्यायमृततन्मराणि ।' इति भीमाध । परो
रजांसीति—मानि रत्नस पराणि तानीत्यर्थ । शुद्ध अरजस्वम् । परोरज
इति वेदार । 'प्रमादरहित ज्ञान प्रज्ञानम्' इत्यमरस्य । अनमिश्रद्वनी
यानि नानेपोचितानि इत्येतदुक्तं भवतीति पूर्णवाच्य ॥ अथ अत
नाटकपात्रभूताया लक्ष्मणपरित्यक्ताया सीताया प्रवेशमूचनमारभते—
नेपथ्ये इति । हा आर्यपुत्र हा कुमार लक्ष्मण एकाकिनीमशरणामासन्नप्र
सवामरण्य हताशा श्वापदा अभिलपति । हा इदानीं मदभागिनी आत्मान
भागीरथ्यां निक्षिपामि । 'अरण्यक' इति कवे प्रमाद । 'लोपोऽरण्ये' इत्य

१ एतन्नास्ति क-घ-व-पुल्लकेषु २ 'धर्माणो गहवय' क-घ-न
३ 'अमृतसाराणि क-घ-व ४ 'इति नामिशङ्कनीयानि' क, 'न किं शङ्कनी
यानि' न. ५ 'हताशा' (हताशा) टी

लक्ष्मणः—(आत्मगतम् ।) कष्टं वतान्यदेव किमपि ।

सूत्रधारः—विश्वैमरात्मजा देवी राधा त्यक्ता महावने ।
प्रातःप्रसवमात्मानं गङ्गादेव्यां विमुञ्चति ॥ २ ॥

(इति निष्क्रान्तः ।)

प्रस्तावना ।

रामः—(सावेगम् ।) देवि देवि लक्ष्मणमवेक्षस्व ।

लक्ष्मणः—भार्यं नाटकमिदम् ।

राम —हा देवि दण्डकारण्यवामप्रियससि एष ते रामादेवदुर्विपाकः ।

लक्ष्मणः—भार्यं दृश्यतां तावत्प्रबन्धार्थः ।

रामः—एष सज्जोऽस्मि वज्रमयः ।

(ततः प्रविशत्युत्सङ्गितैस्त्रिंशदारकाभ्यां धृतिवीरगाभ्यामवलम्बिता सीता ।)

रामः—वाम लक्ष्मण असंविज्ञातमैवियगन्धनमग्न्यतमसमिव प्रविशामि
धारय माम् ।

देव्या—

समाश्वसिहि कल्याणि दिष्ट्या वैदेहि चर्धसे ।

अन्तर्जले प्रसूतासि रघुवंशधरौ सुतौ ॥ ३ ॥

सीता—(समाश्वस ।) दिष्टिञ्च दारय्य व्यसूदहि । हा भजउत ।
दिष्ट्या दारणं प्रसूतासि । हा धार्यपुत्र ।

रुघुसुनाद्वारलोपेन रणे इति सकथनस्य सामीप्यत् । अत एव 'रान'
इति महाराष्ट्राः । 'आपदा हिमवन्तव' इति सहारावर्तः । फलमिति—
यत्किञ्चिदुक्तं धन्यदारम्यमिति भावः । विश्वैमरात्मजेति ॥ २ ॥
विश्वैमरायाः भूमे ॥ २ ॥ प्रस्तावना ॥ सावेगं सभयसंभ्रमम् ।
लक्ष्मणमवेश्येति—वहमपराधीति भावः । नाटकमिदमिति—पदवता
अननिवारणायैति बोध्यम् । उत्सङ्गितः उन्मत्त इति एकैकदारको
वाग्दामिबन्धः । अत्र कुशलं गङ्गापृथिव्यौ सीता एतत्तानपञ्चमन्तर्ना-
दङ्गीकृतम् । अत्र अमं दिना ततःभिनयव्यग्रहावभाषणादिकं निपुणमतिभिरव-
गन्तव्यम् ॥ पङ्क्तिबन्धनं स्थानमग्न्य ॥ समाश्वसिहि कल्याणीति

१ 'धृति' क-घ; 'लक्ष्मण भोयुत' घ. २ 'रामादिपाक' न. ३ 'म-
सविशानन्दनितम्भे तमगीराहमय प्रविशामि' न. ४ 'अन्तर्जले' घ-घ.

लक्ष्मणः—(पादयोर्निपत्य ।) आर्यं आर्यं दिष्ट्या वधोमहे । कल्याण-
प्ररोहो रघुवंशः । (विलोच्य ।) हा हा कथं क्षुभितवाप्नोत्पीडतिभरः
प्रमुख्य एवार्यः । (बीजवति ।)

पृथिवी—वस्ते समाश्रमिहि ।

सीता—(समाश्रय ।) भगवदीभा का तुम्हे । मं मुग्धह । भगवत्यो के
सुवाम् । मा मुद्यतम् ।

पृथिवी—इयं ते शत्रुरकुलदेवता भागीरथी ।

सीता—भगवदि नमो दे । भगवति नमस्ते ।

भागीरथी—चारित्र्योचितां कल्याणसम्पदमधिगच्छ ।

लक्ष्मणः—अनुगृहीताः स्मः ।

भागीरथी—इयं तु जननी ते विश्वम्भरा ।

सीता—हा भग्न ईदृसी अहं तुष्ट दिष्टा । हा अम्ब ईदृगहं त्वया दृष्टा ।

पृथिवी—एहि वास्ते एहि पुत्रि ।

(उभौ आनिद्रप मूर्च्छन्त ।)

लक्ष्मणः—(सहर्षम्) दिष्ट्या गङ्गापृथिवीम्यामभ्युपपन्नायां ।

रामः—(अबलोल्लस्य ।) दिष्ट्या मत्प्रेतस्तरणोत्तर वरंते ।

भागीरथी—अत्रभगवती विश्वम्भरापि नाम व्यधत् इति नितमपत्य-

॥ ३ ॥ दिष्ट्या इदानीं प्रसूतामि(मि ?) कल्याणीं शुभां प्ररोहो अकुरो
मुत्तम्यो यस्मिन् । क्षुभितानां जर्जरणा । वात्स्याणां उद्वेदः प्रादु-
र्भाय निर्भरः निरतिशय यस्मिन् । प्रसूतेन मुग्धः मूढ । भगवत्यो के
तुना मा मुद्यतम् । भगवत्यो इति संशोधनम् । भागीरथीत्वापादक हेतु-
गर्भे नाम । भगवति नमस्ते ॥ हा अम्ब ईदृसी त्वयाऽहं दृष्टा ॥ मूर्च्छन्तः
मुद्यन्त । प्रेनायेनेनेति भावः ॥ आर्या गीता । अभ्युपपन्ना अनुगृ-
हीता ॥ दिष्ट्या दैतान् । एतत् वभ्युपपादन अनुमद इति यावत् ।
कल्याणो रस उत्तरः अधिग यस्मिन् । इद एतदित्यस्य त्रिभेदविशेषणं
बोध्यम् ॥ अत्र सीतात्रिषये । तथा च । एषा विश्वम्भरा । अस्या गीतेव

१ 'भगवदि वा तुम इदं अ' (वा त्वम्, इयं च) क-घ-घ. २ 'चारि-
त्र्योपचिताम्' घ-घ. ३ 'स्तरणतर सत्तेनद्वर्तेते' क-घ-घ; 'कल्याणतरम्' न.

छेहेन । यद्वा सर्वसाधारणो होय मानसो मोहग्रन्थिश्चेतनावतामुपपन्नः
संसारतनुः । देवि भूतधात्रि घस्ते वैदेहि समाश्रमिहि समाश्रमिहि ।

पृथिवी—देवि सीतां प्रसूय कथमाश्रमिमि ।

सोढश्चिरं राक्षसमध्यवास-

स्त्यागो द्वितीयो हि सुदुःसहोस्याः ।

भागी०—को नाम पाकामिमुखस्य जन्तो-

द्वाराणि देवस्य पिधानुमीष्टे ॥ ४ ॥

पृथिवी—भागरति भागीरथि युक्तमेतत्सरं न वो रामभद्रस्य ।

न प्रमाणीकृतः पाणिर्घाल्ये बालेन पीडितः ।

नाहं न जनको नाग्निर्नानुवृत्तिर्न सन्ततिः ॥ ५ ॥

सीता—हा अन्नउत्तं सुमराविद्मि । हा आर्यपुत्रं स्मरितामि ।

बलपत्वानि वा तदपि व्ययते । अतः पत्यु (अपत्य ?) छेहेन जितमिति
भावः ॥ मानसः मनस्सन्धी । मोहग्रन्थिः नमतापाशः । 'ममता-
गूढं योमोहः' इति, 'ग्रन्थिनां पदपाशयो' इति वामनयादयः । चेतना-
चतां प्राणिनाम् । 'उपसूय उपसृजे' इति ष्वनिमञ्जरी । गूढेतान्तर इति
च द्विती प्रसिद्धा । भूतधात्रि इति भूतचक्र स्रवणम् ॥ सोढश्चि-
रमिति ॥ ४ ॥ सोढः क्षान्तः । लङ्घयामिनि भावः । हि प्रसिद्धः ।
अहिस्पर्प इव सुदुस्सह इति एकपदं च । पाकौ मुखदुःखपरिणामौ
ताजुरित्य अमिमुखस्य । 'पोते च परिणामे च पार' इति नानाधर्ममञ्जरी ।
जन्तोर्विषये । 'तस्य वा तस्य विषये' इति समवयववृत्तिः । देवस्य मुख-
दुःखप्रापयविषे । द्वाराणि प्रवेशमार्गान् । पिधानुं आच्छादयितुम् ।
इष्टे समर्थो भवति । तथा च—'अरक्ष्यमनुमोक्षस्य कृते धर्मं शुभाशुभम् ॥'
इति भाषः । 'प्रवेशमार्गे च द्वारे छिन्दे च' इति धनप्रयः ॥ ४ ॥ न
वो रामभद्रस्येति भिनं वाक्यम् । यः पुष्पारम् । रामभद्रस्य नेति
युक्तमित्यनुपदः । 'सीतालक्ष्मीर्भवान्विष्णु' इति स्मरितत्यादिति भावः ।
तदेवाह—न प्रमाणीकृत इति ॥ ५ ॥ अनुवृत्तिः अनुवर्तनम् ।
सन्ततिः रण्णां वशः । प्रमाणीकृत इति षट् सरंन यथोचितमूढम् ।

१ 'मनसो मोहग्रन्थिरान्तरः' न, 'जनसो मोहग्रन्थिरान्तरः' क-च, 'गूढ-
ग्रन्थिरान्तरः' घ. २ 'अनुपपन्नः' क-घ-व. ३ 'प्रस्थिरम्' व. ४ 'द्वितीयम्'
न; 'द्वितीयम्' क-घ-व. ५ 'जन्तुः' न-व. ६ 'सदृशजन्तुम् । पुनमेतद-
रामभद्रस्य' क-घ-व; 'मयं वो रामभद्रस्य' न. ७ 'न नु वृत्ति' न.

पृथिवी—आः कलवार्यपुत्र ।

सीता—(सलज्जालम् ।) जहा वा भग्वा भणादि । यथा वाऽभ्या भगति ।

रामः—अग्य पृथिवि, ईदत्तोऽसि ।

भागी०—भगवति वसुन्धरे शरीरमसि संसारस्य । तस्मिन्संविदानेव जामात्रे कुप्यसि ।

घोर लोके विततमयशो या च वहाँ विनुद्धि-

लंकाद्वीपे कथमिध जनस्तामिह श्रद्धातु ।

इक्ष्वाकूणां कुलधनमिदं यत्समाराधनीयः

कृत्स्नो लोकास्तदिति विपमे किं स वत्सः करोतु ॥ ६ ॥

लक्ष्मणः—अव्याहतान्त प्रकाशा हि देवताः सत्त्वेषु ।

भागी०—तथाप्येष तेऽञ्जलि ।

रामः—अग्य अनुवृत्तस्यया भगीरथकुले प्रसादः ।

पृथिवी—देवि नित्यं प्रसन्नासि यः किं त्वापातदु सहस्रैर्हमयेगेनैवं प्रवीमि । न पुनर्न जानामि सीतास्तेहं रामभद्रस्य ।

॥ ५ ॥ हा आर्यपुत्र सत्यसे । आः कोपे । यथाऽभ्या भगति । 'अभ्या माता शुद्धवधू श्रद्धायेष्टप्रजापती' इति रत्नमाला । शरीरमसि शरीरमिव त्वं प्रार्थनीयासीत्यर्थः । सर्वाधारत्वादिति भावः ॥ घोरं लोके विततमिति ॥ ६ ॥ विततं विसृतम् । श्रद्धातु दूरवृत्तरादिति भावः । समाराधनीय इति यत् इदं इक्ष्वाकूणां कुलधनमित्यर्थः । तद्वावश्यकमिति 'यत्' । एतेन—'लज्जा (भ्या) कुलधनं राजा लब्ध्वा प्रायादिभीषण ।' इत्यत्र यत् कैरपि यथेच्छं व्यावृत्तम्, तत्परास्त्वम् । तत् तस्मात् । इति पूर्वोक्तप्रकारेण । विपमे सङ्घटे ॥ ६ ॥ सत्त्वेषु विधयेषु । शय गता भूमि प्रसाद—तथापीति । ते तुभ्यम् । अञ्जलिः मया स्मृत इति शेषः । अनुवृत्तः अनुसृत्य रत इत्यर्थः । यस्याविलस्य जहमिति सप्रदायार्थः । अत एव अगावागतोऽस्मीति विक्रमचरिते डिण्डिमः । आपाते आकर्षणक्षणे एव दुस्महं कौलीनं यस्यास्तादृशी चास्ता मुता तस्या स्नेहस्य आधेगः आगमन्नाद्वेग आधेगस्तेनेत्यर्थः । 'दर्शनक्षणे आपातमर्थवार्त्तनक्षण' ।

१ 'तदिह' न-क, 'तममि विपमे' ध, 'तदतिगहनम्' घ. २ 'भूतेषु विधयेषु गता' ध-घ. ३ 'एतद्विपमे' ध-घ-पुस्तकयोः. ४ 'दु मह शोरावेगेन-तस्य न पुनर्न' घ, 'किं त्वमावापातदु सह स्नेहसंवेग' न.

दृष्टमानेन मनसा दैवाद्वत्सां विहाय सः ।

लोकोत्तरेण सत्त्वेन प्रजापुण्यैश्च जीवति ॥ ७ ॥

रामः—सकृन्वा हि गुरवो गमरूपेषु ।

सीता—(रदती कृताश्रितः ।) जेदु मं अचगो अङ्गेषु विहर्षं अग्रा ।

नयतु मामात्मनोऽङ्गेषु विहयमन्वा ।

रामः—किमन्यद्वासीतु ।

भार्गी०—शान्तम् । अविर्लीना मंत्रमरमहस्याणि भूयाः ।

पृथिवी—वत्से भवेत्तर्पणी ते पुत्रकौ ।

सीता—अणाधरिह । किं एदेहि । अनायासि । दिनेताभ्याम् ।

रामः—हृदय वज्रमस्मि ।

भार्गी०—कथं त्वं सनायाप्यनाया ।

सीता—कैरिमं मनः अभग्यात् सनाहचयन् । कीदृशं मे अभग्याया

सनयवम् ।

देव्यौ—अगन्मद्गलमात्मानं कथं त्यमयमन्यसे ।

आययोरपि यत्सङ्गान्पवित्र्यं प्रकृष्यते ॥ ८ ॥

लक्ष्मणः—आयं ध्रुवताम् ।

रामः—शृणोतु लोक ।

(नेपथ्ये कटकठः ।)

रामः—अद्भुततरं किमपि ।

सीता—किंति आदरकैलकल अन्तरिक्ष पमलदि । किमिलवद्वक्त्र-

मन्मन्तरिक्ष प्रवर्तति ।

इति, 'द्वैलीनं लोके च' इति केदारहर्षिणा । अत्र एव 'अदनाय-नधुतम्'

इति चारुर्भानः । सीताया खेदम् । 'धियं सत्त' इति जदः ॥ दृष्टमानेन

मनसेति ॥ ७ ॥ प्रजाना पुण्यै ॥ ७ ॥ चर्मा-गिर रूपं जाहृदि

देवा आस्त्विति देव ॥ नयतु मामात्मनोऽङ्गेषु मित्पन्नन्वा । 'अन्नधर्मे

च विहय' इत्यारम्भः । अविर्लीना अनष्टः । किमेतन्त्याननायभ्याम् ।

वज्रमिति—एवमन्योत्प्रद-इति भावः । कौत्सं मे अभग्याया सना-

यवम् । नायनातपतिस्वानिदेवधारेष्वरि' इति वन्ती ॥ अगन्मद्गलमिति

॥ ८ ॥ यत् पश्यन् आययोः । सङ्गात् नयते । प्रकृष्यते अधि-

१ 'धियं' घ. २ 'वज्रनयन्' क-घ-व. ३ 'कथं वन्ती सनायाप्यनाया' न.

४ सज्जाति क-घ-घ-मुत्प्रेतु.

देव्यौ—ज्ञातम् ।

कृशाभ्यः कौशिको राम इति येषां गुरुक्रमः ।

प्रादुर्भवन्ति तान्येव शस्त्राणि सह जृम्भकैः ॥ ९ ॥

(नेपथ्ये ।) देवि सीते नमस्तेऽस्तु गतिर्नः पुनरौ हि ते ।

अलेख्यदर्शनादेवं ययोर्दाता रघूदहः ॥ १० ॥

सीता—दिदृशा अत्यदेवदाओ एदाओ । हा भजउत भजावि दे
पसादा पडिप्पुरन्ति । दिष्टया अछदेवता एता । हा आर्यपुन अयापि ते
प्रसादा प्रतिस्फुरन्ति ।

लक्ष्मणः—उक्तमासीदार्येण यवयेदानीं स्वप्रसूतिमुपस्थास्यन्तीति ।

देव्यौ—नमो यः परमास्त्रेभ्यो धन्याः सो यः परिग्रहात् ।

काले ध्यातैरुपस्थेयं वरसयोर्भद्रमस्तु यः ॥ ११ ॥

राम—धुमिताः कामपि दशां कुर्वन्ति मम सांप्रतम् ।

विस्मयानन्दसन्दर्भजर्जराः करुणोर्मयः ॥ १२ ॥

देव्यौ—मोदस्व वरसे मोदस्व । रामभद्रनुत्पौ ते पुत्रकाविदानीं
मपुत्तौ ॥

सीता—भवदीओ को एदाणं रत्तिओहदविहिं कारहस्सदि । भगवर्म्मो
य एतयो क्षत्रियोचितविधिं कारयिष्यति ।

कीर्तिवते ॥ ८ ॥ श्रूयतामिति—चतुर्थचरणमिति भावः । लोरु इति
नम्यैवापवादः नतादिति भावः ॥ रिमित्यायदकलकलं उवलसीवान्तरिक्षम् ॥
कृशाभ्यः कौशिकः इति ॥ ९ ॥ क्रमः परम्परा । 'शस्त्रमज्ञ'मित्यमरः ।
जृम्भकैः अश्वविशेषैः ॥ ९ ॥ देवि सीते इति ॥ १० ॥ ते तव चित्रं
अलेख्यम् । चित्रम् । ययोः पुनरुयो । 'कस्य ददाति' (इति १) घाण-
कविः । याभ्यामिति पाठः ॥ १० ॥ दिष्टया अछदेवता । हा आर्यपुन
अयापि ते प्रसादा प्रस्फुरन्ति ॥ नमो य इति ॥ ११ ॥ यः शुष्मारम् ।
परिग्रहात् आदानात् । अस्त्रागमेन पारवश्यमाह—धुमिता कामपीति
॥ १२ ॥ धुमिताः क्षोभं प्राप्ता । सन्दर्भेण सम्बन्धविशेषेण सपदे-
नेति यावत् । जर्जराः शकलीभूता । करुणोर्मयः दयातरङ्गा ॥ १२ ॥
नगवति य इदानीमेताभ्या क्षत्रियोचित विधिं विद्या च कारयिष्यति । विधिं

१ 'दर्शने देवो वदाह रघुनन्दनः' क-घ. २ एतदाम्बास्य य-पुस्तके.

३ 'रत्तिओचिदं कम्म वरिस्सदि' (क्षत्रियोचितं कर्म करिष्यति) क-घ-घ.

रामः—एषा वसिष्ठगुप्तानां रघूणां वंशनन्दिनी ।

कष्टं सीतापि सुतयोः संस्कर्तारं न विन्दति ॥ १३ ॥

भागी०—शुत्रि किं तवानया चिन्तया । एतौ हि वसौ सन्वत्यागात्प-
रेण भगवतो बाल्मीकेर्येषिष्यामि । स एतयोः क्षत्रकृतं करिष्यति ।

यथा वसिष्ठाह्निरसावृषिः प्राचेतसस्तथा ।

जनकानां रघूणां च वंशयोरुभयोर्गुरुः ॥ १४ ॥

रामः—सुविचिन्तितं भगवत्तर ।

लक्ष्मणः—आर्य सत्यं विज्ञापयामि तैस्त्रैरुपायैरिमौ वसौ कुशलया-
वुष्मेहे ।

एतौ हि जन्मसिद्धाखौ प्राप्तप्राचेतसावुभौ ।

आर्यतुल्याकृती धीरो वयसा द्वादशाब्दिकौ ॥ १५ ॥

रामः—वसौविलेबाहं परिप्लवमानहृदयः प्रमुग्धोऽस्मि ।

पृथिवी—एहि वसौ पवित्रीकुरु रसातलम् ।

निधानम् ॥ एषा वसिष्ठेति ॥ १३ ॥ 'मन्त्रव्याहृतादृशचार्य' इत्यनर ।

आरामसुतयो कुशलवयो । संस्कार जातकर्मादिकम् । ध्वनिश्च ॥ १३ ॥

यद्यमा उपलक्षिताविति शेष । करे पाणी । 'अप्यश्वरे चादिरसो मुनिभेदे

वृहत्तरौ' इति वैजयन्ती ॥ १४ ॥ शोभनं च तत् चिन्तितम् । 'उपा-
धिद्विसामादिचेष्टितेक्षितयुक्तिषु' इति समास । कुशलौ उद्भिज्जर्थ ॥

अथ सप्तमाह्वारम्भे लक्ष्मणानन्तर प्रसिद्धेन रामेन, 'इमौ पुनर्वसौ कुशलरो

पुमारचन्द्रकेतुममा प्रतिपत्ति रम्भयितव्या' इति आह्वयितो लम्भगोऽने

... (१) यन्मतरालदृष्टकुशलवयो रूपशौर्यादिगुण । साप्रतनन्तर्नादने सनन्य-

यत्यादिचौतुकमालोकमानः संविधानगाहिन्य भ्रमेण रामदेशानुद्रे—एनौ

हीति ॥ १५ ॥ अत्र विशेषणवचनं सुविद्यामपि प्रमापायीति नन्वन्वम्

॥ १५ ॥ अथ गाहिन्यकस्य (१) कथनेन तदिदं नाटकं परिशील्यते—

रजनाय संविधानरहस्यपरिरपोटं कृतो अभिवेदकवचने सम्मानितनाम्र-

प्रकटीकृतो भवेत् । अतः रामधनत्कुर्वाह—अतीति । परिप्लवमानहृदयः

तरलान्तरङ्गः । संप्रमुग्ध इति—संप्रौ व्यर्थोपसर्गौ । अनिगानं मूढ इत्यर्थः ।

१ 'शिष्यापान्' न. २ 'वर्षिनी' घ-घ. ३ अत्र वाच्यस्य स्थाने 'वन्धि

—एव साचार्यो एष्वंशस्य सप्रति । स एव चानयोर्बहुवचनं वरिष्यति ॥' इति

शेकी न-पुस्तके. ५ 'वत्स रत्नेनारं' क-घ-घ.

रामः—हा प्रिये लोकान्तरं गतामि ।

सीता—जेदु मं अत्तणो अद्देसु मिल्लं अग्ग्या । न सहिस्सं ईरिस्सं जीअलोअरिभेवं अणुभविदु । नयतु मामात्मनोऽद्देसु विलयमग्ग्या । न राहिप्पे ईदं जीअलोअरिभवमणुभविदुम् ।

रामः—किमुत्तर स्यात् ।

पृथिवी—मन्नियोगत्तं मन्यस्यागं यावत्पुण्योरयेक्षस्व । परेण तु यथा रोचिष्यते तथा करिष्यामि ।

मागी०—एवं तावत् ।

(इति निष्क्रान्ते देव्या सीता च ।)

रामः—कथं विलय एव वैदेह्या. सम्पन्नः । हा देवि दण्डकारण्यवाम-प्रियसखि हा चारित्र्यदेवते लोकान्तरं पर्यवस्थितासि । (मूर्छति)

लक्ष्मण —भगवन्वाल्मीके परिग्रायस्व परिग्रायस्व । एषं ते काव्यार्थः ।

(नेपथ्ये ।) अपनीवतामातोद्यम् । ओ ओ सप्तमस्यावराः प्राण-भृतो मर्त्यामर्त्या. पश्यतेदानीं महर्षिणा भगवता वाल्मीकिनाऽभ्यनुज्ञातं पवित्रमाश्रयम् ।

तथा च न रसानलप्रवेशादिरमतीतं चरितं गर्भनाटकव्याजेन दर्शितम् ॥ एतौ ह्येति पद्यस्थित्येवमथ कथं प्रपञ्चितम् । वाल्मीकिरामाश्रयचन्द्रकेन उत्तमसार-भटीरामभट्टसहापगुणादिविशिष्टं कुशलवयोः कामारप्रकरणं तदिदं नाटकं गर्भनाटकात्मना द्विकोटिं परिचमत्कृतं सविधानरहस्यनारियेत्तमनुलमनिसि-त्तातले स्फोटितवानहम् । शिष्यशिष्युरनतूयाप्रगुणगुणगणिप्रदद्यालुभिरनुप्राप्य इति दिद् ॥ लोकान्तरं ध्वनि ॥ नयत्यात्मनोद्देसु विलयमग्ग्या न राहिप्पे रात्रिभिदव जीअलोअरिभवमणुभविदुम् । जीवयुष्मलोकेषु भुवनेषु । 'जीव-रगत्ये' इति वपिल । परिभयं तिरस्कारम् । नियोगतः शाननात् । परेण वयसेति शेषः । प्रतिपदं ज्ञातमेव अन्तर्नाटकमिति शेषः । 'तावथ गाररवेऽरधी मानेऽवधारणे' इत्यमरः । चरित्रेण देवतेत्यर्थः । न मानुषीति गावः । एष ते काव्यार्थः निष्ठतिनि भार । एतावत्पर्यन्तं गर्भनाटकमिति सूक्ष्मदृग्मिर्बोध्यम् ॥ प्रष्टमणुसरति-नेपथ्ये इति ॥ आ-तोद्यं चतुर्विधमाद्यम् । प्राणभृत इति-अनन्यगत्या सप्तगाइप्रारम्भप्रथमप्र-

१ 'परिवत्त' (परिवर्तनं) क-घ-च. २ 'कथं प्रतिपन्न एव तावत् । हा चारि-

यदेवते लोकान्तरे पर्यवस्थितासि' न. ३ 'एष किं ते काव्यार्थः' य.

लक्ष्मण.—(विलोक्य ।) मन्थादिव क्षुभ्यति गङ्गामम्भो
 व्याप्तं च देवर्षिमिरन्तरिक्षम् ।
 आश्चर्यमार्या सह देवताभ्यां
 गङ्गामहीभ्यां सलिलादुदेति ॥ १६ ॥

पुनरप्ये । अरुन्धति जगद्वन्द्ये गङ्गापृथ्व्यौ जुपंस्व नौ ।
 अपितेयं तवाचोभ्यां सीता पुण्यव्रता वधूः ॥ १७ ॥

लक्ष्मण —अहो आश्चर्यमाश्चर्यम् । आर्यं पश्य पश्य । (विलोक्य)
 वृष्टमद्यापि नोद्भूतित्वायं ।

(सतः प्रविशत्वरुन्धती सीता च ।)

अरुन्धती—त्वरस्व वत्से पैदेहि मुञ्च शालीनशीलताम् ।
 एहि जीवय मे वत्सं सौम्यस्पर्शनं पाणिना ॥ १८ ॥

सीता—(ससन्नमः स्तुशन्ती) समस्तसदु समस्तसदु भजउत्तो ।
 सम श्रुतिवु समाश्रितिवार्यपुत्र ।

राम.—(समाश्रित्य सानन्दम्) ओ किमेतत् । (दृष्ट्वा सहर्षाद्भूतम् ।)
 कथं वेदी । (सत्त्वम् ।) भये भग्ना मे अरुन्धती सर्वे च प्रहृष्यन्त
 नृप्यश्वत्थान्तादयोऽस्मद्वर्य ।

अरुन्धती—वत्स पुत्रा भगवती अमीत्यगृहदेवता सुप्रमत्ता गङ्गा ।
 नार्ये । जगत्पते रामचन्द्र कथंतामालेख्यदर्शने मा प्रत्यामनो वचन
 यथा सा स्वमम्ब लुपायामरुन्धतीव सीताया शिवानुष्णाना भवेति तत्र
 नृगास्ति जाता ।

विद्वत्क्षमन्तानुवादपलेन च प्रापशृच्छन्द निर्यगुरादिपादर इति विव
 क्षित् । प्रागा शसव प्राणशक्तिर्वा । 'शक्तिः प्रणे' इत्यमर । पश्य-
 विवि—भवन् इति शेष ॥ मन्थादिव क्षुभ्यतीति ॥ १६ ॥ मन्थो
 मन्थनम् । आर्या सीता ॥ १६ ॥ अरुन्धतीति ॥ १७ ॥ गङ्गापृ
 थ्व्यौ नौ च द्वितीयादिवचनम् । उदित्येति शेष । जुपस्य विनस्त ।
 तव हस्ते इति शेष ॥ १७ ॥ त्वरस्व वत्से इति ॥ १८ ॥ शालीनं
 नृप्यम् । शीलं स्वभाव यस्या । 'नृप्ये तु शालीन' इत्यमर । सौम्य
 सुकर स्पर्श यस्य । यमेति ध्वनिः ॥ १८ ॥ समाश्रितु आर्यपुत्र । नृ
 प्राह जगत्पते इति । सा प्रसिद्धा त्व अरुन्धतीव लुपाया सीताया, शिव
 अनुष्णान अनुसरणपूर्वकं स (१) वात्सल्यमिति दावत् । ध्यान चिन्तन यस्य ॥

अरुन्धती—इयं ते श्वधूर्भगवती वसुन्धरा ।

पुनर्नेपथ्ये । उक्तमासीदायुष्मता वत्सायाः परित्यागे यथा भगवति वसु-
न्धरे स्थायां दुहितरमवेक्षस्व जानकीमिति । तदधुना कृतवचनास्ति प्रभो-
र्घत्सत्येति ।

रामः—ऋध कृतमहापराधो भगवतीभ्यामनुकम्पितः । प्रणमामि यः ।

अरुन्धती—भो भो पौरजानपदाः, इयमधुना भगवतीभ्यां वसुन्ध-
राज्ञाह्वरीभ्यामेव प्रशस्यमाना समारुन्धत्याः समर्पिता पूर्वं च भगवता
वैश्वानरेण निर्णीतपुण्यचारिणा समस्तकैश्च देवैः संस्तुता सावित्रकुलवधूदेव-
यजनमग्भवा सीतादेरी परिगृह्यतामिति कथमिह भवन्तो मम्यन्ते ।

लक्ष्मणः—आर्य एवमार्यचारुन्धत्या निर्मलसिता पौरजानपदा, हृत्प्रश्न
भूतमान जायां नमस्तुवंति । लोऽरपाल, सप्तर्षयश्च पुष्पवृष्टिमिरपनि-
ष्ठन्ते ।

अरुन्धती—जगपते रामचन्द्र

नियोजय यथाधर्मं प्रियां त्वं धर्मचारिणीम् ।

हिरण्यट्याः प्रतिरुतेः पुण्यं प्रकृतिमध्वरे ॥ १९ ॥

सीता—(स्वगतम् ।) जानादि भज्जडत्तो सीताए दुक्खं पडिमज्जिदुम् ।
जानात्तायं पुन सीताया दु ख परिमाहुंम् ।

रामः—यथा भगवत्यादिशानि ।

लक्ष्मणः—हृतायोऽस्मि ।

सीता—पञ्चमीनिदिग्धि । प्रत्युच्चीरितास्मि ।

वसुन्धरा प्राह—उक्तमिति वत्सायां सीताया रिपये । प्रभोः तव । कृतं
वचनं यथा सा ॥ इत्थं रामेण गन्तावमुन्धरे प्रथमाहो संप्रापिते । तदेतद्
द्वयं दीर्घदक्षिभिरवगन्तव्यम् । अरुन्धत्येति—स्वेन स्वनामग्रहणे माहात्म्ययो
रवम् । अत एव—‘स्त्रितमेव नगरे राक्षसाना सहस्रम्’ इति मुद्राराक्षसीये
‘दुर्योधननेत्रांद्रष्टुर्हिणं’ इति वेणीसंहारे च । वैश्वानरेण धमिना । लोऽर-
पालाः इन्द्राया ॥ नियोजय यथेति ॥ १९ ॥ धर्ममनतिक्रम्य यथाधर्मम् ।
प्रतिरुतेः प्रतिमाया । पुण्या चास्यां प्रकृतिः तां प्रधानमित्यर्थः ।
‘प्रधानं प्रकृतिं प्रियाम्’ इत्यमरः । ‘प्रकृतिं पुरुषं चैव विद्वन्नादी उभां’
इति स्मरणम् ॥ १९ ॥ जानाति आर्यपुत्र सीतादु खं प्रमाहुंम् । प्रत्युच्चीरि-

लक्ष्मणः—आर्ये एष मिलंजो लक्ष्मण. प्रणमन्ति ।

सीता—वन्देसरिसो तुमं चिर जीव । वत्ससेज्जस्त्वं चिर जीव ।

अरुन्धती—भगवन्वारमीके उपनीयेतामिभौ सीतागर्भमग्भवौ राम-
भद्रस्य पुत्रकौ कुशलवौ । (इति निष्क्रान्ता ।)

रामलक्ष्मणौ—दिष्टया तथैवैतत् ।

सीता—(सखायाकुला) कहिं से पुत्रभा मे । कुत्र तौ पुत्रकौ मन ।

— (ततः प्रविशति वाल्मीकिः कुशलवौ च ।)

वाल्मीकिः—वत्सौ कुशलवौ एष वां रघुपतिः पिता । एष लक्ष्मण,
कनिष्ठतात । एषा सीता जननी । एष राजपिज्जनको मातामह ।

सीता—(सहर्षकरुणान्द्रुतं मिलेक्ष्य ।) कहं तादो । कय तात ।

कुशलवौ—हा तात हा अग्य हर मातामह ।

रामलक्ष्मणौ—(सहर्षनाटिष्य ।) ननु वत्सौ पुण्यः प्राप्तौ स्व ।

सीता—एहि जाद वुस एहि जाद लव चिरस्स परिस्सज्जह म लोच-
न्दरैगइं जगणिं । एहि जात कुश एहि जात लव चिरस्य परिव्वल्लेया ना
लोचान्तरगता जननीम् ।

कुशलवौ—(तथा ह्रत्वा) धन्यौ स्व ।

सीता—अभयं एसा हं पगमामि । भगवन्, एसाह प्रानामि ।

वाल्मीकिः—वसे इंदयेव चिर भूया ।

तानि । वत्समरसो मे चिर जीव । वत्सयोः कुशलवयो सहृदयः समान ।
'प्रेष्टव्राता दिवसम्' इति स्मृतेः । सहरो मे इति ध्वनिः । रामभद्रस्य
सीतागर्भे संभूतौ कुशलवौ उपनय संनीपनाभय, पीत् प्रत्यने ।
पलितः । उधैय तत् उपनयेति. । पुत्रकौ वसौ सन्तोषनम् । वां
दुक्खो । आकृतं अभिप्रायः । कथं तान् । 'हर्षाधर्षाद्दुखेषु हा' इति
जपिलः । एहि जात कुश एहि जात लव चिरस्य परिव्वल्लेया ना लोचान्तरगता
जननीम् । भगवन् । प्रानामि । इत्यमिति—पतिपुत्रमनेतेति यावत् । रावण-
विनाशहेतुधैर्यम् । 'समवामि दुणे भुणे' इति भगवद्वचनात् ॥ अग्ये तान्

१ 'वन्दे इरिसो' (वत्स इंदयः) क-घ-व-न. २ 'लोचान्तरगता भगवन्'
(लोचान्तरादायानम्) न.

सीता—भग्महे तादो कुलगुर अज्जाअणो सभत्तुभा भज्जा सन्तादेइं)
मल्लखवणा मुप्पसण्णा अज्जउत्तल्लवणा समं कुशलवा वि दीसन्ति ता
गिद्धमरिह आणन्देण । अहो तात कुलगुरार्याजन सभर्तृकार्या शान्तादेवी
सलक्ष्मणा सुप्रसन्ना धामपुत्रचरणा समं कुशलवावपि दृश्यन्ते तन्निर्भरा-
स्म्यानन्देन ।

(नेपथ्ये कटकल)

घाल्मीकिः—(उत्थायाबलोचन च ।) उत्थातल्लवणो मधुरेश्वर । प्राप्त

लक्ष्मणः—सानुपङ्गाणि कल्याणानि ।

रामः—सर्वमिदमनुभवन्नपि न प्रत्येमि । यद्वा प्रहृतिरियमभ्यु-
दयानाम् ।

घाल्मीकिः—रामभद्र उच्यतां किं ते भूय प्रियमुपकरोमि ।

रामः—अतः परमपि प्रियमस्मि । किं त्विदं भरतवाक्यमस्तु ।

पापेभ्यश्च पुनांति धर्धयति च श्रेयांसि सेयं कथा

मङ्गल्या च मनोहरा च जगतो मातेय गङ्गेय च ।

कुलगुरार्याजन सभर्तृका भार्या शान्तादेवी मल्लखणा सुप्रसन्ना । सलक्ष्म-
णेति-शान्त्यादिस्त्वलक्षणविशिष्टैस्त्वर्थ । धामपुत्रलाल्बेन रामं कुशलवावपि
दृश्यन्ते । तस्मान्निर्भरान्मि आनन्देन । 'सम सह' इत्यमर । उत्थातः उन्मू-
लित लवणः अमुरभेद येन । मधुरेश्वरः सानुप । मापुरस्य कुम्भीनमो-
पुनस्त्रोन्मूलनाय शानुप प्रययान्ति प्रथमाद्वृत्त्यवसरे रामेणोक्त उपिधानरह-
स्वमत्र दूरदर्शिभिरनुगन्धयम् । अनुपङ्गः अनुबन्ध । शत्रुभयन्नपि न
प्रत्येमि न विधांमि । प्रहृतिः स्वभाव । अभ्युदयाना आरम्भे मणि
अभ्युदय पुनस्तथा नवदिति भाव । येन नान्दा कृता तस्य भरतस्य
वाक्यमिति सप्रदाय ॥ अथ क्वचि पूर्वाधन रामकथाफलनाह-पापेभ्यश्चेति
॥ २० ॥ या गङ्गेय पुनाति, जगतो मातेय लक्ष्मीरिव, 'इन्दिरा लोक-
माता' इत्यमर । धर्धयति च, इयं कथा रामस्येति शेष । मङ्गले ऐहिक
फलस्ये साधु मङ्गल्या । मनोहरा च आमुष्मिन्फलदानमिति भाव ।
'सा याति मङ्गलं स्थानम्' इति स्मरणम् । अत्र चतस्र पादपूरणे ॥ अथ

तामेतां परिभाषयन्त्यभिनयैर्विन्यस्तरूपां बुधाः

शब्दग्रहविदः कवेः परिणतां प्राशस्य चाणीनिनाम् ॥ २० ॥

(इति निरुक्ता स्रवं ।)

इति सम्मेलनं नान समनोऽह ।

इति महाकविथीभवभूतिविरचितं

उत्तररामचरितं नाम नाटकं समाप्तम् ।

उत्तरार्धेन स्वभाषाप्रयोजननाह-तामेति । बुधाः शतार । 'हावृद्धाः'
दल्लमर । परिणतां प्रख्यातना परिनिष्टानाम् । विन्यस्तरूपां विशेषेण
व्येचितोद्देशप्रसुरेणेति भावतु । न्यस्तानि ... इति वत् (?) वस्तुचनत्वा-
रानुगुचेन निवेशितानि रूपाणि पात्राणि यस्याम् । अत एव एतां 'चित्रकिर्माक-
त्सप्रशस्तताध' इति 'चित्रैरनघबलाः' इत्यमरजिकमाकां । तां रामकथा कृता-
युक्ताम्, प्रसिद्धा वा । इमां प्राशस्य पदवाचनप्रमाणस्येति । शम्भुप्र-
येन विद । 'शब्दग्रहविदः निरुक्ताः पर ब्रह्माधियच्छति' इति स्वरणम् ।
कवेः भवभूतिनाम्नो मम । चाणीं नाटकनयो वाचम् । अभिनयैः लेखेन
पटनराटनप्रचारणाभिनन्दनार्थिनः । 'प्रचारणार्थं भावाद्दर्शनेऽभिनयो मतः'
इत्यमरः । परि परित । 'परि स्थापयितोऽर्थेऽपि' इति केदारः । भाषयन्तु
राहयन्तु । 'आदरे राटने च म्याद्भावना' इति जयः । अलमस्तिविनुरेण ॥

इतिमहाराजपदनहर्षोपबृंहितराजगृहानान्येन मौनभागवदुल्लाङ्घ्यपारचन्द्र-
शौण्डोनाद्यानीपुत्रेण कौण्डिन्यगोनपरावारनिस्तुल्यस्तुमतिन्माजिवाद्यानिर्दि-
हिनेन कशीनहादेवतनुजेन शक्रम्भरेपरमहंसचिदम्बरप्रभानुजेन नवरसनुवा-
निशायिचतुरचतुरधिकशक्तिप्रधानिषदसमायामव्याटवरौपदपदवर्गविलमदन्धूना-
क्षरनाटिकादार्पितवनकवनधौरन्धरीपारीनेन गीतगायतसहस्रचतुष्टयदिग्देवीना-
टदृष्टिपिकल्पकेन दुर्जनातिनिन्देन सञ्जनाभिनन्देन सुन्दरीकनकाजातिना
नन्दयवच.सर्वेश्वरस्वर्तीनामजयमण्डितेन श्रीरामनवमोनिर्गोधवावरण एवारब्ध-
परिपूरिते उत्तररामचरितसर्जवनात्यटिप्पणे समनोऽह सङ्गः ॥

॥ इति धनदामपण्डितविरचिते उत्तररामचरितसर्जवनादत्यटिप्पणे समनोऽह ॥

NOTES.

Act I.

(THE PAGE IN THE NOTES REFER TO THE TEXT)

P 1 All Sanskrit writers generally introduce their works with a salutation or benediction. This (Mangala as it is called) is supposed to be necessary for the removal of obstacles and the safe completion of the work undertaken. Bharabhuṭa follows this practice. As to the efficacy of Mangala, see Mahabhaṭhya 'माङ्गलिकं भावापेक्षं महत् शान्तिपक्षं मन्त्रार्थं निरुद्धमदमादित प्रमुञ्च मङ्गलादीनि हि शान्तिं प्रयत्ने सौख्यं च मन्त्राणामुत्पत्त्यर्थं चाध्येतारस्य सिद्धिर्वाप्या स्युरिति' (Kielborn, Vol I p. 7) Construe—माननं कर्तव्यं अमृतान् देवता वाचन् विन्देम (ति) इदं पूर्वम् कविभ्यः मनोवाक्यं प्रशंसहे इदम् is the object of प्रशंसहे and has 'विन्देम—कर्तव्यम्' in apposition with it कविभ्यः वाचम् having made an obeisance to former poets. The poets referred to are such as Valmiki Vyasa and others. Some explain that Valmiki alone is referred to and that the plural is used only to show the great respect in which the author holds Valmiki. This, however is not a natural way of explanation. V and R read गुणम् for कविभ्यः, which makes very little change in the meaning मनोवाक्यम्—is an adverb to प्रशंसहे. It may be explained in several ways. It is a gerund in अम् (गुणम्) from वच् नम इति क्त्वा मनोवाक्यम्. The affix अम् is applied to roots, either standing alone or in conjunction with other words, in various senses such as repetition, entirety &c., e.g. स्मर स्मर नमनि शिवम् (स्मृत्वा—मृता), आश्रयेत् मोक्षदति (य य माहा—वानानि न न) 'आभासदे गुणम्' पा० 3.4.22 and the following. २५ १२३ मनोवाक्यम् may also be explained as 'नम (शब्दस्) वाच उच्चारणं दलिकर्तव्यं दयया न्दा'. In this latter case वाच is a noun formed from वच् with the affix वच् प्रशंसहे—we wish, we pray. The root शान् (2nd conj.) is परमैश्वरी but when preceded by मा in the sense of 'with,' it takes आनन्दम् 'आनं शान्तिं शान्तिं वा । आशान्तिः, आशान्तिः । आशान्तिं वा प्राप्तिम् । देव 'मनोवाक्यं प्रशंसहे' इति निदम् ।' सि के Here though प्र is the उच्चारणं used instead of अ, the sense being the same, the root takes आनन्दम् विन्देम (Pot. 1st person pl. of विद् 6th conj.) may we obtain अमृतान्—immortal. Speech being called देवता must be said to be immortal. Or we may explain that, as, according to the Purāṇamāntra, the relation of

word and meaning is eternal, the goddess of speech which is the अधिष्ठात्री of words must be eternal also. आत्मनः कलाम् which is an aspect (or phase or part) of the Supreme Soul. The Vishnu purana says that poetical utterances, songs &c are the body of the Lord Vishnu 'वाच्यालायाश्च ये केचिद्गीतान्यखिलानि च । उद्भूतमूर्तिरस्यै तदपुर्विन्मोहमनः ॥' विष्णु १ २ १ ४१ N and G read वन्देमहि च तं वागीन् This reading is not bad. With this reading however, the first half of the verse would cause some difficulty, since we shall have to construe as पूर्वस्य कविभ्यः नमोवाकः प्रशासहे प्रशासहे would simply mean अग्रह. We shall have further to take इदं (which is neuter) with नमोवाक (either an adverb or a masculine noun in the accusative)

It will be noticed that G explains the first half as containing a salutation to Ganapati. अद्यात्पतिः is addressed in the कावेद as 'कवीनां कवि' and is identified by G (as many other orthodox writers do) with गणपति. G further says that the plural कविभ्यः is used to show respect. This is not a natural explanation. There is no reason why the plural should not be used with respect to वागी also. श्रीरंग gives various far fetched explanations of this verse, for which see pp. 7-8 of N. The words आत्मनः कलाम् may be taken as suggesting the principal characters of the drama, राम and सीता.

P 4 नाचते at the end of the नाट्यी नाम्ना means a benediction, consisting of one or more verses which constitutes a sort of prologue to a drama. नन्दन्ति देवता अस्मामिति नाट्यी It is defined by भरत as 'आशीर्वाचनमयुक्ता नित्यं यस्मात्प्रयुज्यते । देवद्वित्र्यूपादीनां तस्मान्नाट्यीति सद्विज्ञा' (नाट्यगान्ध ५ ७) or 'आशीर्वाचनमयुक्ता स्तुतिवत्सात्प्रयुज्यते । देवद्वित्र्यूपादीनां तस्मान्नाट्यीति सद्विज्ञा ।' माहिरयप (6th परिच्छेद, 21st verse) From the stage direction (नाचते), it is clear that the verse 'इदं कविभ्यः' &c, is the नाट्यी here. As the words नाचते सूत्रधार occur after the introductory verse a question arises as to who recited that verse and why the words follow the verse and do not precede it. It seems to us that the verse was recited by the सूत्रधार himself, but as that verse was really no part of the drama itself being intended as a benediction the word सूत्रधार does not precede the first verse. The real business of the drama commences after the introductory benediction. These words (नाचते सूत्रधार) have puzzled many writers and various explanations have been offered. The साहित्यदर्पण says 'अथ एव प्राचनपुस्तकेषु 'नाचते सूत्रधार' इत्यनन्तरमेव 'वेदान्त' इत्यादिभिर्वाक्यैः कथ्यते । यच्च पश्चात् 'नाचते सूत्रधार' इति विज्ञेयं

-1 दृष्टव्यमभिप्राय — नान्यत्वे सूत्रधार इदं प्रकीर्तितवान्, इति प्रभृति नया नाटकमु-
 सादीयते इति कवेरभिप्राय मन्ति इति "Similarly वीरराघवः ५५५ 'नान्या पूर्वो-
 क्ताया समाप्तौ सूत्रधार प्रविद्याहेति चेत्' जगद्गुरु, in his comment on
 मालतीमाधव, gives a long note on the words नान्यत्वे सूत्रधार भरत
 distinctly says that the नाट्यो is to be recited by the सूत्रधार and
 that it is to consist of eight or twelve पदः 'सूत्रधार पठतः प्रथम
 स्वरमाधित । नाट्यो पदैर्द्विंशतिभिर्वाप्यल्पदूतान् ।' (नाट्यो ॥ १३)
 What पद means here is a disputed question. The ordinary
 meaning is 'a word' (सुविद्वन्त पदम् । पा० I ४ 14) This would
 mean that नाट्यो is not to exceed 8 or 12 words. But in many
 dramas there are नाट्यो containing two or three verses. Hence
 some interpret पद to mean a quarter of a verse. There are
 dramas, however, where none of these meanings will do, e.g. the
 first verse of the विक्रमोर्वशीय, of the शाल्वन्द ६०. It seems probable
 that V and G read 'कदेष्टि च ता वागी' to satisfy the definition of
 नाट्यो. The verse in the text contains only eleven words, while
 as read by V and G it contains twelve. अत्र रेण enough of
 prolixity अत्रम् in the sense of 'enough of' 'war with, governs
 the instrumental वाट पात्रायान् in the fair held in honour of
 Siva. Most editions read कालप्रियनाथस्य वाट means शिव and कालप्रिया
 would mean पार्वती. कालप्रियानाथ would then be शिवे कीर्तनं com-
 menting on महावीरः says "कालप्रियानाथस्य कालप्रियानामिकात्मिकापते ।
 कालप्रियनाथस्येति हस्मान्प्रियनाथस्युक्तं पाठं प्रचुरे दृश्यते । दशम्यर्थ पूर्वपदः
 'दयापो सप्तपुत्रसोर्वदुक्त्वा' इति वेदः रघुसम्पदश्चेत् " राजशेखर in his काव्य
 मन्त्राला (p. १४) says that कालप्रिय is a city to the north of which
 is वागिपुर (= Kanauj) So कालप्रिय is probably उज्जयिनी, where
 there is a famous shrine of Siva. In ancient India it was
 usual to exhibit dramatic performances at the time of fairs
 and other festival. The नाट्योपाख्य also was introduced to the
 audience for the first time at the fair of Siva. It comments
 'कालप्रियनाथो नाम दिग्भेदु पद्मनगरे प्रतिष्ठितो दम्पतिविदेव । तस्य पात्रायानुत्पत्ते
 नाटकमिदमवत्त कालप्रियनाथस्य पुरतः प्रथममभिनीतमाभात्' आर्चनेश्वरान्—राटो
 रवा ॥ जगद्गुरु quotes from भरत "कुल दीप्त दया दान धर्म सत्य इत्येष्टा । अदीह
 इति देवैरुत्तमार्थाय सुप्रचलते ।" मित्र is an honorific title affixed to the
 names of famous scholars e.g. मण्डनमिश्र, वाचस्पतिमिश्र, पार्थसारथिमिश्र
 अत्रभवन् — The words अत्रभवन् and तत्रभवन् are epithets of honour,
 the former applied to a person who is present, the latter to one
 who is not present. 'यूये तत्रभवानवगमय मयसन्निधि'. G seems to
 have separated अत्रभवन् into अत्र भवन्. वीरः also ५३९ 'अत्रभवन्
 पूया दूतः । दया अत्र अभिजाते भवन् युद्धमित्रम्' शैलानन्दानन्द-

who had the title श्रीकण्ठ by way of distinction श्रीकण्ठ इति एव)
 लान्छने यस्य G explains in another way 'who was devoted to
 the feet of Śiva. It seems that the poet's original name was
 भवभूति and that later on he was given the title of श्रीकण्ठ वीर-
 o reverses this order and says that श्रीकण्ठ was his real name and
 that he was called भवभूति by a king who was pleased with a
 verse of the poet *Indra com*. It says 'लोकानिगुरुविगकिदरं नाद्राग्देवी
 निलयात्मस्य कण्ठे समीचीनं मत्वा तदानीं तनौ भवभूते श्रीकण्ठ इति विशेषण
 परिकल्पितम्' एव य who knows the sciences of Grammar,
 Logic and *Ulmansā*. एव means 'an inflected word an *istand*.
 for Grammar which deals with words वाक्य a sentence Logic
 deals with sentences and the fallacies that lurk in them
 प्रमाण means 'authoritative means of knowledge The *मीमांसा*
 (both एव and उत्तर) deals with शब्द and other प्रमाणः वीर-
 o on महावीरचरितम् says 'वदन्नाहप्रमाणतो व्याकरणममीमांसाभिः' Accord-
 ing to others वाक्य stands for *मीमांसा* (because *मीमांसा* helps
 one to understand Vedic passages which often appear con-
 tradictory) and प्रमाण for तर्क (logic) Compare 'वदन्नाहप्रमाणतो
 व्याकरणम् । वाक्यसमन्वयवचनाद्वेतु वाद्राह्य मीमांसा । प्रमाणप्रतिपत्तिवति
 त्वाप्रमाण तर्क ।' सुकृत in अविषादसिमावृद्धा (verse 13) नानुक्तापुत्र son
 of a woman who was sprung from जानुक्तापुत्रो

भारत says that the poet's name should be mentioned 'प्रमाण-
 रत्नं विविक्तयेनाम च कीर्तयेत् । प्रस्तावना तत्र कुर्वताम्बप्रदयापनाभयात् ॥'
 (नाट्य ॥ 151) Similarly the साहित्यदर्पण says 'रत्नं प्रमाणं मधुरं
 श्लोकैः काव्यार्थदूतैः । हस्तकस्य कयेरास्या गोप्राप्यवि ॥ कीर्तयेत् ॥'

Verse 2—प्रज्ञान = ज्ञानम् 'वेदमन्त्राद्यो महा प्रज्ञा विप्र प्रजापति'
 इत्यमरः. The propriety of the word is twofold भवभूति wants to
 place emphasis on the fact that he scrupulously performed the
 six duties of a *प्रज्ञान* एव यजन, याजन, अयजन, अययजन, दाज and प्रति-
 ग्रह. The word *प्रज्ञान* also suggests प्रजापति, whose wife सरस्वती is
 represented to be इवम्—This may mean 'well known to all
 इवम्' इति follows like an obedient wife or like a woman enamoured
 N reads अ इति (Imperfect of वृत् with अनु) which is bad, as
 the word अलि has been already used N reads इति इवम् We may
 then construe एव with इवम्, यमेव (ना-यं कमवि वरि) इव देवी वाक् वेदया
 (मत्री) अनुवर्तते But this is not quite happy and there is दूरावय
 उत्तर चरित—The latter part of the life or history of *Viśva-*
 This drama is a complement of the *यदुकीर्तयति* which deals with
 the events of *Viśva's* life up to his installation on the throne
 of Ayodhya मन्त्रिण—वेन प्रज्ञान प्रीति—compose it if that (प्रमाण

{ मयूनि) F's comment of G which disapproves of the reading in the text and prefers वयमगम्. The idea of G is that मयूनि, the antecedent, being mentioned in the words 'अस्ति &c' the verse should contain only relative clauses. The reading in the text may be defended as follows—मयूनि is no doubt already mentioned. But there is no harm if we take the first half of the verse by itself and understand उन्मथीन् &c. as a separate co-ordinate sentence to अस्ति सन्तु &c. प्रवोचते. Will be represented (by us). The reading प्रवोचते is not bad. The pre-ent is also used when an act which is to happen immediately in the future is intended to be expressed. With the words वाग्दयेवानुवचते, compare महावीरचरित I 4 'वरवचनं कथयन् सा च रामाशया कथा।'

P 5 कायवन्तात् मयूनि here have I become a sojourner in Ayodhya for some purpose as well as one living at the time (when Rama was crowned). The Sitradhara throws off his real character as a person belonging to the place where the drama was acted and says that he is now an inhabitant of Ayodhya, where he has accidentally come for some business. This would explain his words on p 6 'देहिदोष्मीति' &c. P explains 'कायवन्तात् नात्प्रवोचानुवचत्'. This would not properly account for the words 'देहिदोष्मीति' on p 6 below. N reads कवितात् (at the poet's bidding) which would come to the same thing as the explanation of P. There are various ways in which the business of the drama can be introduced on the stage. Here the dialogue between the Sitradhara and Rama refers to Rama and Sita in the 7th verse and paves the way for their appearance. आलोचक—from मयोप्या by the author according to 'पद-वोचपादुत्' पा० 1 ० 1११ (पदविशेषवाचिनो वृद्धादिभ्यस्मात्। सि. कौ.) and 'मृदादिविबुचनविषयात्' पा० 1 २ 1०० आलोचक (मयोप्यासम्बन्धी) may be explained on the analogy of माध्यामिक दग्धान्न—रामदृष्टाभिसंकाशेन मयूनि गच्छति with रामस्य पीडस्थ केनो (रामस्य) who is the fire (destroyer) of the family of रावण. रावण was the son of विश्वम्, who was the son of पुण्ड्र, one of the प्रजापतिः. 'प्रजापतेर्नाम पुत्रो चतुर्थोऽप्यप्रजापतिः। मानसो मन्त्रा पुत्र पुण्ड्रस्य इति विदुः॥ पुण्ड्रस्य तु तेजस्वी महर्षिमानसः पुत्रः। नाम्ना स विभवा नाम प्रजापतिर्ममप्रम॥ तस्य पुत्रो विनालाग्निः रावणः सन्तु रावणः रामायण सुन्दर० 23. 6-8 धूमकेतु fire (धूम केतु इति चिह्नना अर्थः) 'मयुपातो धूमकेतु' इत्यमरः धूमकेतु mean also 'comet, the appearance of which was supposed to be a precursor of calamities'. Rama may be also called a comet to the family of पीडस्थ (indicating the destruc-

tion of that family) रात्रिदिवम् (रात्रौ च दिवा च रात्रिदिवम् irregular दृढ according to the Sutra 'अचतुर' &c पा० ७ १ १७, which is a very long one) by day and night, constantly अस नादीम् (an adj. of समय) in which the joyful music was not to be discontinued अमृता आनन्दनादी (आनन्दसचिका नादी मङ्गल) यस्मिन् (बहु जोडि) The affix व is added to बहुव्रीहि compounds when the last member is a feminine noun ending in इ or ऊ or a noun ending in क 'नष्टनक्ष' पा० ७ १ १५३ रहस्यम् cited by Gh explains नादी as the 'symphony of 12 drums beaten at the same time' (एकदा द्वादशमृदङ्गघोषो नादी) तत् therefore निम्नि स्थानानि why is it that the squares (public streets) are now without the singing of bards? विश्रान्ता चारणा येषु चारण a wandering singer, actor (चारयति कर्तात्) 'मरणा इत्यपि नटाश्चारणास्तु कुशीलवा' इत्यमर चावर (मराठी च हाग) a place where four roads meet, also royal court yard 'अहम चत्वारिणः' अमर 'चावर स्वात्मयोः क्षेत्रे अग्निहोत्राद्वनयोरपि' हेम O seems to have read चरणानि, the meaning, then, would be 'in which there are no people moving about' भूय—is a term of address used in dramas showing respect 'मायो विद्वान्' इत्यमर मायो भाषेति वक्तव्य विचिह्नयन्तु मारिष' quoted by जगद्गुरु प्रेयिना were sent (this goes with शत्रूणां, मय्यय, राज्ञय) 'Separate हि हि (from this place & from अयोध्या) 'मृगशृङ्ग' (accn pñ 1st of स्वगृह) is the object of प्रेयिना गृह is ordinarily neuter, but may be masculine when the plural is used महाराजेन = रामेण सखा सुहृद् friends in the war in Lanka (against रावण) श्वश्र्वम् a monkey सभाजनाय or सभाजने उपनिष्ठनि से सभा आदिन who waited upon him for greeting or congratulating him (राम) This qualifies मङ्गल्य and राज्ञय 'The reading मङ्गलोपआदिन would mean who waited upon him in groups or 'who waited upon him in the assembly This is not a happy reading सभाजनम् is derived from the root सभाञ् 10th cc) 'अथ द्वे आनन्दनसभाजनेः आपृच्छन्तम्' अमर जाना गता that had come from various quarters (नानादिग नेभ्य आगता) The reading नाना पावता (purifiers of various quarters) = not appropriate here मङ्गल्य वसिष्ठगीतमादय, राज्ञय जनवादय There were various grades of sages ऋषि, महर्षि, देवर्षि (like नारद) &c य ममाराधनाय for pleasing whom (देवा समाराधनाय) इततो दिवसान् (accusative of time) for so many days

P 6 अ is an interjection implying 'recollection' here 'आ मरणेऽप्यारणे कोरस-नायवोत्तया' येदिती निवेद्यम् reason (why there was no music in the squares) As all the guests had gone away the festivities came to an end अथ and there is

(another reason). Verse 3 वनिष्ठेन वनिष्ठिना headed by वनिष्ठ. He was the family priest of the solar race. G takes वनिष्ठापिष्ठिना as वदुष्ठादि, but we expect in that case वनिष्ठिनवनिष्ठा देव्य queens. The word दक्षी is applied to a crowned queen राघव मातर mothers of Rama as कौसल्या, सुमित्रा and वैश्वी राघव 11, a descendant of रघु here राम अरुचरी पुरस्तुत्य having placed in their front अरुचरी (the wife of वनिष्ठ). The word वामागु may be connected both with यदु and माधवम्. Or we may supply सति after यदु, the meaning being there being a sacrifice e. मागुम् to be connected with अगु.

वैदिको वृज्जमे I am a foreigner therefore I a L.

Some Ms. change the order of speakers here. After the third verse the सूत्रधार is made to say एवेनेत् and the words वैदिकोऽस्मि &c are put in the mouth of the नृ and the passage from वन्या दशरथो राजा to वनिष्ठाय is assigned to the सूत्रधार. This does not seem to us to be proper. The नृ does not appear to be वैदिक. When the सूत्रधार inquires why the squares are silent it is the नृ that gives him the information that राम's mothers are gone to the माधव of the son-in-law. Having given that information himself it does not seem proper that he should himself ask who the वामागु was.

Verse 4 वृजीवनम्—lost of the causal of वृज् with वि अवयव वृजिनाम्—who was treated as a child अवयव्य कृतिव्यापार यस्या or अवयव्य कृति प्रदा यस्या. The affix वृ is optionally added to all बहुव्रीहि compounds. रोमपाद was king of महाराष्ट. The रामायण seems to say that शान्ता was the daughter of रोमपाद himself and not of दशरथ. 'दशरथाभिषेके वनिष्ठमिर्क्य सुतः । आर्ततोऽप्यवयव्य शान्तां यामौ प्रदाय ॥ कथयद्गुरु वामागु पुत्रास्तत्र विधासति ।' बालराण्ड १ 18-19. See also बालराण्ड 11 2-3. It is the विष्णुपुराण that distinctly says that दशरथ gave his daughter to रोमपाद. 'यस्यादश्वतो दशरथ शान्तां नाम कथमानवयव्य दुरिकुपे सुवीजः ।' विष्णु. IV 1. कथयद्गुरु—According to रामायण बालराण्ड (chapter 11 &c) he was brought up by his father in the forest and he saw no other human being till he reached manhood. When a great drought devastated the country of मरु the king रोमपाद caused कथयद्गुरु to be brought to him through the seductive charms of damsels and gave शान्ता to him in marriage. कथयद्गुरु being pleased caused copious rain in मरु. It was this sage who performed the sacrifice for दशरथ which caused the birth of राम and his three brothers. उपयेने married वम् is Paramapada, but when preceded by एत in the

tive base however, निवृत्तिकार 'मान्-वृ-दान्-गान्-भ्यो दीपश्वाभ्यामस्' पा० 3 1 6, a वार्तिक on which says 'व्येष्टित्तिकारे' The ablative येभ्य is used in connection with नीम-ममान् according to the वात 'जुगुप्सा विराम प्रमादाभ्यामुपसरदान्' (on पा० II 3 23.) (verbs having the sense of disgust, 'cessation, 'error govern the ablative) विभ्राम्यन्ति take rest repose मनीषिण् wise men. 'धीरो मनीषी प्राच' इत्यार मनीषिन्—मनीषा अस् अस्ति इति (मनीषा+affix इन्) In the आशान्तेयनिष् we read 'अथ पुनरब्रवी वा ब्रवी वा स्वातको वाऽस्वातको वा गत्समाश्रितो वा यदहरेव विरनेत्तदहरेव प्रवचेत्' रामभद्र—The word भद्र is used by elderly persons when addressing young persons It indicates some superiority in the persons using it When दशरथ ruled the कञ्चुकिन् was in the habit of addressing prince राम in this way The same familiar mode of address occurs to him now but he recollects that राम is no longer a mere prince but king कञ्चुकिन् is generally an old and trusted माह्वन attendant on the women's apartments. भरत uses the form कञ्चुरीय 'दे विभ्रा सद्यः सपत्न्या कामदोषविभ्रिता । गानविज्ञानकुशला कञ्चुरीयास्तु उ स्मृता ॥' नाट्यशास्त्र 24 59 उद्वार mode of address मां प्रति towards me तद्—therefore वशाभ्यस्तम् (अभ्यस्तमनतिश्च-अ-भ्य-स्त-माव) —as you are accustomed to do अभिपीयताम् Imperative third per sing pass of धा with अभि (to speak or address) This sentence shows the kindness and courtesy of राम to his servants अष्टावक्र name of a sage (अष्टौ वक्राणि वक्र) We have अष्टावक्र in accordance with 'अष्टमहायाम्' पा० 6 3 125 (उत्तरपदे नीव । अष्टापर) आर्य हभ्यवे—This is addressed to कञ्चुकी—Sir, why then do you delay? स्वमि governs the dative 'नमः स्वसित्तादास्वधारद्वययोगाच्च' पा 2 3 16 इत आसताम्—This is a polite way of saying sit here सशमायुक्तम्—The son in law referred to is कश्यपश्च अपि कुशल—Is it all right? अवि Introduces a question निर्विण् गृह्ण Is it all right with revered कश्यपश्च, my brother in law and habitual drinker of सोम? निर्विण् नि ब्रान्ता विण्ना वस्मात् सोमपीथी-सोमस्य पीथ पान अस् अस्ति इति सोमपीथिन् Some editions read सोमपीथि (सोमस्य पीत पान अस् अस्ति इति सोमपीथिन्) which means the same thing श्रीरत्नामी comment ing upon अमरसिंह reads सोमपीथी and न पीथी and remarks 'सोमपीथी तु प्राच्या पठुः सर्वदायम्, दीक्षितस्तु सप्ताहम्' B explains 'कृत्स्नमोदतारसपानं यथावदनुष्ठितमोमयाम' इत्यर्थे आनुत्—sister's husband. N reads मातुः, which means 'anxious' 'मातुः भविष्य कुशलं धर्ममस्तिवाम्' इत्यमर' अध्यान् वा सरनि Or does she remember us? G, N and Gh read अस्मानवि सरनि (does she remember us also) अथ किम् (let what else) yes just so बुद्ध्या preceptor of the race (of solar kings)

Page 9 Verse 9 विश्वम्भरा—विश्व विभक्ति इति—the earth (which supports all) The word is formed according to the Sūtra 'सद्यावा भू ह-वृ ि षारि-भैरित्तिदिम्' वा० 3. 2. 46 (विश्वम्भरः । विश्वम्भराः । रघुन्तर साम । पतिवरा बन्वा । ॥ १०) अयत्—Imperfect 3rd per sing of सृ 2nd con A. This line alludes to the story of the birth of सीता from the furrowed earth, for which see p 10 above प्रजापतिना ब्रह्मणा सम तुल्य or प्रजापतिभिः सम प्रजापतिभिः may mean either 'Brahma' or one of the ten (or nine) मानस पुत्र of the creator—'अथान्वा यनिता पुत्रान् सद्ब्रह्मणात्मनोऽनुजन्त ॥ ६ भूय पुत्रस्य पुत्रहं कर्तुमक्षिरसं तथा । मरीचिं दध्ममग्निं च वसिष्ठं वैव मानमान् ॥ ७ नव ब्रह्मण इत्येते पुराणे लिख्य गता । विष्णुपुराण 1. 7 and मार्कण्डेयपुराण 50. 4-6 जनक = spoken of in the उपनिषद् as a ब्रह्मविद् and = one who had attained मोक्ष 'अमय वै जनकं प्राप्नोऽसि' Construe (हे) नन्दिनि, तया पार्थिवानां त्वं यद् अस्ति येषां दुष्टेभ्यः सन्निता गुरु वयं च (गुरुवः) नन्दिनी making happy daughter वसिष्ठ may, of course, address सीता as नन्दिनी यद् daughter in law गुरु—one deserving to be honoured, a preceptor The kings referred to are those like दशरथ who were scions of the solar race The plural वयं is used by वसिष्ठ either because he is a great sage or because he includes विश्वामित्र, वासुदेव along with himself among the preceptors of the solar race तत्—सामहे therefore, what else shall we wish for you! As सीता was born of such a noble mother as the earth and such a magnanimous and wise king like जनक, and as she was a daughter in law of the high born and prosperous solar kings, she was wanting in no good quality, and therefore it would have been superfluous to desire that she should be good or wise or prosperous. So वसिष्ठ says देवत भूया (I only wish that you may give birth to a hero) आशासहे—for the आशनेपद, see notes on प्रशासहे above. पीर प्रसन्न वसन् भूया benedictive of भू अन्तु स we are favoured or obliged The plural is used because राम is a king Verse 10 लौकिकानां भावति for, the speech of ordinary righteous men follows (as in keeping with) the facts, but the facts follow (arrange or accommodate themselves to) the words of the primal sages. Here the words लौकिकानां साधूनाम् are put in contrast with आपानामृषीणाम् The word लौकिक is usually opposed to वैदिक Ordinary righteous men have to ponder over what they have to say and after settling what to express, they adjust their speech to what is to be said, if they do not follow this procedure, their words would be like the ravings of mad men and will not come to be true.

But whatever the primeval sages (who are the seers of Vedic hymns) may say even by chance comes out to be true on account of the great store of their merit, they have not to adjust their speech to the facts of the world. राम says—वसिष्ठ is one of the primeval seers of Vedic hymns, when he pronounces a benediction that सीता may give birth to a hero, his words are sure to be fulfilled. Hence the verse लौकिकानां &c constitutes the reason why राम says 'अनुगृहीता स' The idea is similar to the one in the नाकुल IV 'भगवन् वर सख्ये, नाशी' Compare IV 18 below. The निरुक्त says 'सद्यः कृतवर्माणं कथमो वभूवुः' बीरु comments 'तपस्विनामुक्तिर्हि तपः प्रभावेनानासन्नमन्वथमुत्पादयतीति भावः' R comments 'प्रसन्नानामृषीणां मुखापदेव नि सरति तपः सिद्धिर्भवेन तदेव फलति न वरा वित्तदुक्तं निष्फलं भवतीति भावः' रद—this is in apposition with the sentence य वशित् वित्तस्य मरुचरी was the wife of वसिष्ठ देवीभि refers to the mothers of राम य वशित् whatever (it may be) गमदोह्द longing of pregnancy दोह्द is said to be neuter by अमर but other lexicographers say that it is masculine also 'अथ दोहदम् । रच्छा कांशा सहेहा वद' इत्यमर (on which व्यासमुखा says 'अथमिच्छामानवाच्यवि विशेष्य गमिणीच्छायां प्रयुज्यते') Both G and N seem to have read गमदोह्दोदय (appearance of the longings of pregnancy) which is not bad अस्मा—सीताया अविरात् without delay सम्पादयितव्य—should be fulfilled कियते कथयति it (longing) will be fulfilled if she will tell (what it is) राम intimates that सीता being shy does not speak out what longings she has and means that if she expresses them he would fulfil them at once. This reading is better than the reading of K and Gh यदवा कथयति, (whatever she says will be done) as the former brings out prominently the shyness of सीता ननाडु पत्न्या by the husband of your sister in law (शान्ता) The person referred to is कथयश्व देवा refers to सीता. The genitive is used for the dative कठोर नीनासि you are not brought (to the sacrificial session) because you are far advanced in pregnancy. A woman should not set out on a journey from the eighth month of pregnancy 'यानादि भ्रमणं चैव मासाष्टादं स्त्री न चाहति' । वसोवि राममह—कथयश्व being a great sage and the husband of राम's elder sister addresses him so त्वदि स्वापित has been left (there near you) for diverting you. तत् therefore पुत्रेण पूर्ण उरुह (lap) यस्या इति marks the end of the message of कथयश्व भगवन् दिष्टोऽसि does not the revered वसिष्ठ send any command to me? The word आदिष्ट used by राम is contradistinct.

tion to the word सन्दिग्ध used by मन्त्रावरु above shows राम's attitude of great modesty towards वसिष्ठ

P 10 Verse 11 जन्मदुःखेन refers to the हृदय of कण्वशुभ्र निरदा detained त्वं मां एवास्मि you are but a child. नव य राज्यम् (power of) governing the country is now to you युक्तं मां be devoted to keeping the subjects contented. Construe तस्माद् ददा (ह्यत्) दत् (दत्) व (युष्माकं रूपम्) परम धनम् or तस्माद् दत् दत् (भवत्) (दत्) व परम धनम् From that (:) by keeping the subjects contented) glory would arise, which is your highest wealth. G seems to have read तस्माद्यद् for तस्मादयम् The construction then is दत् (ददात्) व तस्माद् ददा परम धनम्—since to you glory is wealth higher (more prized) than even your own life This is not a bad reading but the construction becomes rather involved Compare about दत् 'अग्नि

सदेहात्किमुपेन्द्रियापायानोपनाम्ना हि वर्यो गरीयः' एव 14 30 Note verse 41 below दद्या वसिष्ठ Just as the revered वसिष्ठ (son of मित्र and वरा) commands. Pama means that what वसिष्ठ says is quite right and will be followed by him मन्त्रावरु—निवावन्मयो मन्त्रमुमाद् इति मैत्रवरुणि When names of deities form a द्वन्द्व compound the ending न of the first member is lengthened according to the सूत्र 'द्विवाद्देव' पा० 6 3 26 (मित्रश्च वराश्च निवावन्मयो) For a brief allusion to the story of वसिष्ठ's birth from मित्र and वरा, see रामायण उत्तरकाण्ड सर्ग 57 'तद्धि देवसु निवस्य जेहेषा पूर्वमादितम् । तस्मिन् मन्त्रवत्सुमे तत्तेनो मन्त्र वारान् ॥ कस्तुतिवत् कालस्य निवावन्मयो मन्त्र । वसिष्ठस्त जन्म युक्तो नम इत्यज्ञैकवत् ॥' 6-7 Verse 12 सौख्यं worldly happi-

ness जानकीमणि—These words are a presentiment of the future abandonment of सीता by राम On the propriety of the word जानकीमणि, वीर० remarks 'सीतानिलुत्सवा जानकीमित्युक्तिर्योवात्पनायेषवा मन्त्रविषयमनरागुरोभोऽयमिति विकार इति सूचयति' मुद्रा qualifies मे मया pain anguish. This verse forms the key to the real nature of राम It is not to be supposed that राम was hunting for popular applause His readiness to abandon all that is dear to the human heart was not born of a craving for cheap popularity, but was the outcome of his high ideal of a king's duty, that a king should not wish to be exempt from the national rules of morality and conduct which he would compel his subjects to abide by अत्र पुत्र Hence is ॥ that my lord is the support (or the best) of the family of the Raghus. This sentence shows that सीता fully appreciated राम's ideals and was not behind him in nobility She does not betray resentment at the thought of

her abandonment by राम for pleasing the people, on the contrary she highly commends him for the sentiment विश्रान्यताम् (Pass imperative of the causal of श्रम् with वि) give him rest or refreshments. The entrance of लक्ष्मण is intimated to the audience by —

name o
deeds

P 11 जानामि नोदयितुम् you know how to amuse the queen (सीता) who is all at ease दुर्मनायमाना *pr part* of दुर्मनायते which is a denominative verb from दुर्मनस् according to the Sūtra 'कर्तुं क्यद् सलोपश्च' ११० 3 1 11 (दुर्मना इव आचरति दुर्मनायते) सीता was all at ease on account of जनक's departure तत् यावत् how far does it reach? राम asks — Up to what point does the painting depict my career? यावत् governs the accusative यावत् शुद्धि (it goes) as far as the purification of her ladyship in fire. For this ordeal see p. 9 above. ज्ञात पापम् let evil be averted, here, hush, do not utter this evil talk about सीता 'ससाम्बवचनम्' with words that will mollify (सीता). Verse 13 उत्पत्ति नाम्नेरे of what use are other purifying things to her who is pure by birth? अ-यत् पावन पावनान्तरम् सीता by being born of the earth was already pure, what further purity can fire impart to her? तीर्थे हत holy water and fire do not deserve to be purified by anything else. Just as तीर्थोदक and वृद्धि do not require anything else to purify them, so सीता who was pure by birth really stood in no need of purification by fire. That she was made to undergo the ordeal of fire was solely for the purpose of falling in with the popular demands. Compare महावीरचरित IV 27 where दशरथ says to परशुराम 'निर्गन्त पवित्रस्य किमदत्पावन तव । तीर्थोदक च वृद्धिश्च नायन शुद्धिमर्हेत् ॥' देवयजनमम्भवे (adjective of देवि) sprung from the sacrificial ground देवा इज्यन्ते अत्र इति देवयजन यज्ञभूमि देवयजनात् सम्भव यस्या सा देवयजनमम्भवा. See above p. 10 for the reference to सीता's birth from यज्ञभूमि and compare महावीरचरित I 20 'लाहलोदिरयमानाया यज्ञभूमे समुद्रताः सीतेयमूर्ध्नि चैव द्वितीया जनका स्मता ॥' प्रसीद be pleased, pardon me एष प्रवाद this talk (scandal) about you will last as long as you live जीवित अवधि (अन्तः) यस्य Verse 14 कष्टे रजनीव the harsh world must be pleased by men whose wealth lies in the reputation of their family बुलं धनं येषां ते On कष्ट R explains 'खलुस्तिनया वदहेतु जन' राम means that those who care for the good name of their family have to humour the people even though the latter are hard to please.

and very much prone to spread scandals. The reading of E. वृत्त जन is better. It means 'also' people are to be humoured &c. राम pities the lot of those who like himself have to humour the people and have to do things which their heart disapproves of. N reads 'वृत्त जन' which does not yield a happy sense. तन्नो ते therefore the abusive talk that was spoken by us (me) was not such as you did deserve. राम means—he treated सीता coldly and repudiated her because he had to look to what the people would say. His conscience told him otherwise. But he admits here that he knew all along that she did not deserve the treatment that he had to mete out to her. For the words of राम see रामायण quoted above on p. 9 तद् उत्साहं यद् न (नसाह) अश्विद उक्तं तद् हि ते त्व (सीताया) न क्षमम् V and Gh. read तन्मे for तन्नो, which means the same thing. नैतद्विधी ताडनानि Being placed on the head is settled to be the natural condition of a fragrant flower and not trampling under foot. राम means that the treatment of सीता was as unnatural and harsh as the trampling down of a sweet flower would be. The last two lines occur in माणवीयाध 9 15, where we read सुमतेर्वैत दृष्टानि आलेखन् painting, picture. के पुत्रन् who are these that stand above very close (to each other) and seem to praise my lord ! निरन्तर close, thick सरस्वति to gether with the charms (the mantras appropriate for discharging the missiles or withdrawing them etc) जूम्भकास्त्राणि—[[yawning missiles—weapons possessed of miraculous power कौशिक-विश्वामित्र उपसन्नान्तानि were transferred or handed over प्रमादीकुतानि were bestowed as a favour आर्यस्य refers to राम तान्का was the daughter of a यक्ष called सुकेतु who got her from ब्रह्मा as a reward for his austerities. She was married to सुम्भ. Her son was मारीच. When सुम्भ was killed, she with her son मारीच tried to disturb अमृत्यु who cursed मारीच to be a राक्षस and changed ताडका into a man-eating fiend. She, though a woman, was killed by राम at the bidding of विश्वामित्र. For the story of तान्का see रामायण बालकाण्ड सर्ग 25-26 विश्वामित्र, being pleased with राम for destroying the horrible तान्का, gave him various missiles, for which see बालकाण्ड सर्ग 27-28. The gods say to विश्वामित्र 'प्रवादते हृदाशस पुत्रान् सत्तपराक्रमान् । तपोरत्नभूतो ब्रह्मन् राक्षस्य निर्वृत्य ॥' सर्ग 28 29-30, 'वदितुं होसि मद्र ते रात्रपुत्र महापुता । प्रीत्या परमया मुक्तो ददाम्यस्त्राणि सर्वदा ॥' सर्ग 27 2, 'जूम्भक सर्वबाध च धन्यान्वदन्तौ तथा ॥ इराधवनयान्ताम् मातराण्यमरुति । प्रवीण मन मद्र ते पात्रमूतोसि राक्षस ॥' बालकाण्ड सर्ग 29 9-10. The अमृत्यु says to राम 'राम प्रायश्चो भूताऽहन्तपुरभाविन । शने

स नरशार्ङ्गं शशि किं वरवाम ते ॥ गम्यतामिति तानाह यथेष्ट रघुनन्दन ॥ मानसा^१
कार्यकालेषु साहाय्य मे करिष्यथ ॥ सर्ग 28 13-14 It will thus be seen
that जन्मक was only one among the numerous अस्त्र bestowed by
विश्वामित्र Compare महावीरचरित I 'यानि हि भगवत कृशाभाद्रुचर्याजते
रथीतस्य सरहस्यजन्मरप्रदोगसंहारस्य दिव्यास्त्रमन्त्रपारायणस्य विपातत्वबीजानि, तानि
ममसादादयन्त शब्दात्मना च राममद्रस्य संप्रति प्रकाशन्ताम् ॥'

P 12 Verse 15 ब्रह्मादयः is the subject of अपश्यन् गुरु
पुराणा is in apposition with ब्रह्मादयः एतानि is the object of
अपश्यन् तेजसि is in apposition with एतानि Translate—the old
and venerable ब्रह्मा and others, having practised religious aust-
erities for the benefit of religious truth (Veda) for more than
a thousand years, saw these (अस्त्र) which were the splendours
of their own austerities ब्रह्मण वेदस्य हिताय 'वेदस्तत्र तपो ब्रह्म ब्रह्मा
विप्रं प्रजापति' इत्यमर परमहन्ता—सहस्रात् परा—is an irregular
compound and qualifies शरद् It is formed according to the
सूत्र 'सुपा' पा 2 1 4 The सू after पर is put in on the analogy of
words like वारस्कर (पा० VI 1 157) and पर is placed first in
accordance with the सूत्र 'राजदन्तादिषु परम्' पा० 2 2 31 शरद् is
acc plural (accusative of time) शरद् / autumn, year
अपश्यन्—is used in a technical sense The कविः are not re-
garded by Indian writers as creating the Vedic hymns, they
are supposed to have only seen by intuition the eternally
existing Veda कविः are said to be मन्त्रद्वार and not मन्त्रकर्तार.
The अस्त्र were nothing but the तेजस् manifested from their
own severe austerities तपोभवानि—तपस आगतानि कार्यकारणभावात्तप
मामस्ताणा चाभेददर्शनम् The verse occurs in महावीर० I. 4^१, where
we read परमहन्त and एतान्यदर्शन् सर्वे सास्यन्ति they (the अस्त्र)
will now by all means wait upon your offspring See VII
2 10 below मिथिलावृत्तान्त The occurrences at Mithilā (with
reference to राम) मिथिला was the capital of the country of
विदेह The reference is to राम's arrival in मिथिला with विश्वामित्र
Supply उपरक्षित after सौमग्येन दत्तं विवस्वतं च नीलोत्पलं तद्वत्
श्यामलं लिङ्ग etc —(endowed) with grace of form that is musc-
ular, shining, smooth, unctuous (लिङ्ग), and dark like a
fresh expanding blue lotus G reads दलित (expanded). विस-
येन स्तिमितं तात (जनक) तेन दृश्यमाना सौम्या मुन्दरा च श्री यस्य—
whose agreeable and charming beauty is being seen by my father
who was dull with wonder The wonder was due to the fine
form of राम and to his great prowess in breaking into two the
bow of शिव ■ reads ० ताननगरानन्ददृश्यमानसौम्यमुन्दरश्री—whose love-

iness as charming as that of the moon was being seen by the citizens and by my father &c. 'सतेन नगरजनेन च दृश्यमाना सोमवत् (चन्द्रवत्) सुन्दरा श्री यस्य अनारोहः (लीला) सुष्ठितः उद्धरस्य शरामर्न धनुः देह—'who easily broke the bow of शिव. As to this see रामायण बाणकाण्ड सर्ग 66-67. After the destruction of शत्रु's sacrifice, शिव deposited his bow with देवराट, an ancestor of जनक जनक worshipped it and when सीता's hand was sought by numerous kings, he said that he would give his daughter to him who would be able to wield that bow of शिव. No king could do it राम wielded the bow and broke it while making it strong. 'लीला ॥ धनुर्मध्ये जग्राह वचनाम्बुने ॥ आरोहयत् न परमात्मा सलीलमिव तदनु ॥ 15 आरोहयित्वा मौर्वी च पूरयामास तदनु ॥ तद्वमच धनुर्मध्ये नरक्षेत्रो महापदा ॥' बाणकाण्ड 67 16-17 शिखण्डेन मुग्ध सुखनन्दक यस्य whose face was charming on account of the lock of hair शिखण्डः a lock of hair left on the crown or sides of the head at tonsure शिखाभित्पणे इति शिखण्डः. कावयस्य means the same thing as शिखण्डः Verse 16 On मन्त्रविद्वान् R. says 'अभिनवेन वैदक्षिकेन सम्पन्नेनेति शेषः' एतानन्द was the son of the sage गौतम and अहन्वा जनक was the name of the family. The name of सीता's father was सीरध्वज The latter half occurs in महावीर० I 19

P. ॥ सुष्ठितम्—quite proper. Some editions read दृष्टनेन which does not convey anything striking Verse 17. कस्य न प्रियः to whom is it not dear (i. e. it is liked by everybody)? दत्त—पल्लिनम्बुने दत्ता who gives away (सीता in marriage) प्रीतिदा who accepts (सीता as a daughter in law on behalf of दशरथ from जनक) कुशिकनन्दन—विश्वामित्र. R. remarks 'तन्मोमयोरेव कुम्बोः पूज्यचातुर्दाशैव कन्यादानप्रहासो सप्तत्रिंशत्तलिन्दाधरीतलोपचारः न पुनर्दत्तुम् न एव दत्ताग्रहीता च.' In महावीर० I. 57 कुशध्वज repeats this verse to विश्वामित्र with the variation 'द्वय्याप्रतिभूम्बान्' for स्वयं &c. See वीर० for the suggestion contained in the words जनकानां &c. दत्ताच्छेदः गोदानं महत्तमं येषाम् whose auspicious गोदान ceremony had been performed just at that time गोदानमहत्तमं the ceremony of cutting the hair, which was performed upon a man just before marriage. It was also called केशान्तः. दाशवत्स्य says 'केशान्तश्चैव षोडशे' I. 36, on which the मित्राश्रित says 'केशान्तः पुन गोदानात्वे कर्म गमादारास्य षोडशे वर्षे ब्राह्मणस्य कार्द्वयः' मद्रिनाथ commenting upon रघु० ॥ 33 'अथास गोदानविधेरनन्तरं विवाहदीप्या निरवर्तव्यदुर' says 'यत्रो रोमानि केशा रीदन्ते सम्पन्नेर्प्रतिविमि व्युत्पत्त्या गोदानं नाम ब्राह्मणादीनां षोडशादिषु वर्षेषु सम्पन्नं केशान्तारय दम्बोच्चते' and then quotes अनुसूते II. 65 'केशान्तः षोडशे वर्षे ब्राह्मणस्य विधीयते । राजन्यवन्धोर्द्विविधे वैश्यस्य द्वयधिक ततः ॥' R.

explains गोदान differently 'विवाहात्माक् गोविारणरूपो मङ्गलहेतु शुत्रियाणा, माचारविशेषः' According to this गोदानमङ्गल was an auspicious rite performed in the case of शुत्रिय before their marriage consisting in the gift of cows. From the रामायण it seems that the latter is the more appropriate meaning 'स गत्वा नित्यं राजा श्राद्धं कृत्वा विधानतः । प्रभाते कृत्यमुधाय चक्र गोदानमुत्तमम् ॥ गवां शतसहस्रं च ब्राह्मणेभ्यो भरापि । एकेऋतो ददौ राजा पुत्राभिरुदित्य धर्मेन ॥ सुवर्णशृङ्गं च सपत्न्या सवस्ता कांस्यदोहना । गवां शतसहस्राणि चत्वारि पुरुषपथ ॥ चित्तमन्यच्च सुबहुं द्विनेभ्यो रघुनन्दन । ददौ गोदानमुदित्य पुत्राणां पुत्रवत्सल ॥' बालकाण्ड 72 21 24 विवाहदीक्षिणा that had undergone the ceremony initiatory to marriage एवम् just so : & I also feel the same as you Verse 18 समय इवैव this is as it were the same time समन-दयम्—The subject is करं सुमुखि addressed to सीता गौतमेन (शतान-देन) (मम हस्ते) अर्पित—placed by गौतम (in my hand) आ कङ्कणं round which was the graceful marriage bracelet आगृहीतं कमनीयं कङ्कणं येन or यस्मिन्. It explains differently that was held respectfully by me and that had a charming bracelet on V and Gh read उद्गृहीतः, which comes to the same thing. The metre of this verse is मञ्जुमा विणी इवमाया—this refers to सीता माण्डवी was the wife of भरत, सुतकीर्ति of शत्रुघ्न. As सीता and माण्डवी were the wives of लक्ष्मण's elder brothers राम and भरत, he speaks of them respectfully as भार्या. As शत्रुघ्न was the younger brother of लक्ष्मण, सुतकीर्ति is spoken of as वयु (daughter in law) 'वधूनांया स्तुषा स्त्री च' इहमर 'मिता हि भवति ज्येष्ठो भर्तृभार्यस्य जाननः ।' अयोध्याकाण्ड, 72 33, see अनुशामनपर्व 105 90 as to the respect paid to the wife of the eldest brother. सीता and ऊर्मिला were the daughters of जनकसीरध्वन and माण्डवी and सुतकीर्ति of कुशध्वन, younger brother of सीरध्वन 'भरतो नाम रेकेय्या जज्ञः सलपरत्रियः । 13 अथ लक्ष्मणशत्रुघ्नौ सुमिताऽननयस्तुताः । 14 बालकाण्ड सर्ग 18 वस कः Dear one who is this other? सीता referred to ऊर्मिला, wife of लक्ष्मण and jestingly asked लक्ष्मण about her सलज्जसितम्—'सखीविषयप्रश्रावज्जा म्लिनं च' Gh अयत्तं संचारयामि I shall divert her (mind) to something else (: I shall direct her eye on some other incident in the painting) The commentator says that the stage—direction अपवार्य in the text is wrong it should be सयनम् अपवार्य 'aside apart to another', speaking in such a way that no other character on the stage except the one addressed may hear. A Here लक्ष्मण speaks to himself and addresses no one else. प्रवाशम्—openly—'सर्वदाभ्यं प्रकाशं स्वात्' भागवत descendant of मयु, here परपुराण

P 14 समवेगेन with agitation. सप्रणे सह यथा स्वात् (अव्ययी
 मत्व) परशुराम on hearing that राम had broken asunder the
 bow of शिव was extremely enraged as he was a pupil of शिव
 He challenged राम to string another bow which परशुराम had
 and which was वैश्वधनुः He further said that if राम could
 make the वैश्वधनुः "strun" he would fight with him As परशुराम
 had destroyed the क्षत्रिज twenty-one times दशरथ and the
 ladies of राम's family were extremely afraid as to the
 result of the meeting : Then Pama made the bow strung
 and fixing an arrow upon it asked परशुराम what he (राम)
 should shoot at whether परशुराम's वृत्ति or the लोकः that he had
 secured by वान् परशुराम asked him to shoot at the latter See
 वाङ्मय सप्त 3-6 for this episode सीता, on seeing मागव's
 picture felt as if she was in the presence of मागव in flesh and
 blood and therefore says कम्पितालि मयमागवैत—रक्षणा wanted
 to say that राम deprived परशुराम of his लोकः, whereupon the
 latter became जड and void of all glory As the रामायण says
 'जटीकृते नृदाहोः रामे वरधनुर्वरे । निवार्यो नमदभ्योप्यौ रामो रामनुदैवत ॥ तेनो
 भिराद्विषयवाच्यानभ्यो जनेहृत् ॥' वाङ्मय सप्त 76 11-12 साधिवधम्—
 with the object of finding fault (with रक्षणा). राम did not like
 that he should be praised and that the defeat of a great
 personage like परशुराम should be dwelt upon So he shows by
 his tone in saying 'अयि वत्स' &c that he is displeased. The
 reading साधिवधम् is better It means in order to throw off
 (divert) the attention to something else विनयमाहात्म्येन विनया
 सिद्धयेन एवे प्राप्ता Here are we come back to अयोध्या (from
 निरिह after the marriage of राम and others) सप्तम् जटै सह यथा
 स्वात् क्षया—with tears Verse 19 नीवत्सु महे when our revered
 father was living and we were but just married सप्तपादसु—The
 plural of पाद is affixed to show great respect or veneration
 सप्तपाद परिग्रहः 1st accepting of wife. मातुङ्गि यथा गुणे are those
 days of ours when we were anxiously looked after by our
 mothers Verse 20 चान्की is the subject of अहम् in the third line
 The principal sentence is दशननुकुने सुम्भालोकं मुखं दधती जानकी अहमे
 ने अरुणा कुङ्कुमं मृदु The first line qualifies सुकुम्भे पदनं लोकम्
 (having a face) lovely in consequence of her bud like teeth that
 were wide apart because of the falling (of some of them) and that
 had on the sides (of the face) her beautiful locks waving about
 मन्द उन्मान्मन् मनोहरा कुन्तला (केसा) देशान् दधाना (रुन्ता) सुकुला इव
 सुम्भ कुम्भर अनेक दर्शनं यम् 'आलोको दर्शनोद्योती' इत्यमरः शिबु

a child, this goes with जानकी दधती *f* *noms sing* of दधत् 1st 1
 धा It seems from the रामायण that सीता was only six years old
 when she was married see अरण्यकाण्ड 47 'उषिता द्वादश समा
 दृष्ट्वा निवेदने । 4 मम मर्ता महातेजा वयमा पञ्चविंशक ॥ 10 अष्टादश
 हि वर्षाणि मम जन्मनि गण्यते ।' 11 Hence the words शिशु and वन
 विरलै are very appropriate When children are about six years
 old some of their teeth fall The teeth of a child being small
 and tapering may be well compared to buds (मुकुल) रत्नित
 लिनै extremely lovely Where intensity is to be expressed an
 adjective of quality is repeated 'प्रकारे गुणवचनस्य' पा 8 1 12
 रत्नित अङ्गकै She caused delight to my mothers by her sweet
 limbs that were extremely lovely, made as if from moonlight
 (i.e. so cooling and delightful) and the gestures of which were
 natural (not artificial) अङ्गिमा विभ्रमा वेषाम् अङ्ग—Aorist of
 कृ अङ्गकै—व added to express the sense of अल्प Some editions
 read वननुविरलै, which means small and not dense This is not
 bad We may also look upon वनुल्लै as standing by itself and
 not as an adjective of मुकुलै In that case the reading वननु
 विरलै alone would be appropriate and not वन० (मुखस्य) प्रान्तो
 कपोलयो उन्मीलित मनोहरा कुन्तला सै दशनमुकुलै (च) मुखालोक मुखम्
 face that was lovely on account of the fine hair waving over the
 cheeks and on account of the bud like teeth N reads प्रान्तो कुल्लै
 दशनकुल्लै, which is a good reading The teeth that were left
 are compared to कुल्लै Those that were just making their ap
 pearance in place of those that had fallen are compared to
 buds G seems to read मङ्गलोकम् of dull aspect or with a dull
 light. This is a bad reading अङ्गिमविभ्रमे—सीता being a child
 at the time had not learnt the coquetties of youth N reads
 अङ्गानां मे, which is not so good as अङ्गानां मे राम remembers the
 old days with regret and refers to his parents in the preceding
 verse It would be more in keeping with those memories of the
 past that he should refer rather to the delight of his mother
 than to his own The metre of the verse (हरिणी) is very appro
 priate to the sentiments expressed एषा मधरा—मधरा was the
 hump backed nurse or servant of वैदेयी, who instigated her
 mistress on the eve of राम's installation as युवराज, to beg of
 दशरथ by the two boons formerly promised by him the banish
 ment of राम for fourteen years and the installation of भरत as
 युवराज See अयोध्याकाण्ड 7-11 सत्वर दर्शयन्—Rama quickly
 pointed out to another incident as he did not want to say a
 word in disparagement of his step-mother वैदेयी.

1 P 15 Verse 21 रुद्रिवरपुरे—Some editions read रुद्रवेर,
 which is supported by the Bombay edition of the रामायण.
 'ननुद्वन्द्वयोः महा मारुतौ ब्रह्मादिभ्याम् । यामसाद महाबाहु युगवेरपुर प्रवे ॥
 26 सुनयनप्रवीण्युतनिर्देवस्य वसमान् ॥ 27 अविदूरादय नया बहुपुत्रमवालवान् ।
 उनहनिदुर्दीप्तयो वसामोवैव सरये ॥ 28 तत्र राजा मुहो नाम रामस्यात्मसम
 मया । निपादवागे वदन्त्यस्य निवेदि विभुः ॥ 35' अयोध्याकाण्ड सर्ग 50
 निपा—name of one of the wild aboriginal tribes of India.
 The instr. sing. of ददे १५ ददा but when compounded दति is
 declined like the word हृदि 'दति' सनास दव' पा० 1 ४ 8 (पतिशब्द
 सनासे न्न विनष्ट स्यात् । दत्ता दत्त दत्तु दत्तौ । सनासे तु भूपतिना । ति
 का) हिन्य affectionate दधना येन His honour (राम) has
 passed over the account of our second mother कौसल्या was the
 eldest of the three queens and कैकेयी was next to her There
 is a suggestion also that she was only दधनाम्ना and not दत्तनाम्ना
 (an excellent mother). The reading अन्तर्हित of G means the
 same thing. It is the p p p of वा with सन्त् जग वृत्तान्त
 the incident of tying up the hair. The reference is to the fol
 lowing passage from the रामायण अयोध्याकाण्ड सर्ग 5' 'नेदानीं तुह
 दोग्दोऽयं बानो मे सगने वने । अवदयनाशने वास कर्तव्यस्तत्राने विधि ॥ सोह
 तृतीया निवन वसतिवनमूषाम् । दिग्दाम चितुर्भुव सीताया वृक्षालय ॥
 जग कृत्वा रामिष्यामि न्द्रोधीरानन्द । वक्षीर सवदुःखाय उर क्षिप्तु
 पाह्वत् ॥ एवमन्त्याननश्चैव रामस्तनमस्तोत्रा । उतो बैलानस मागमस्मिन्
 मरुत्समा । प्रयनादिश्रन्तान सहान पुहमवीर ॥ 66 69 and 71
 Verse 22 पुत्रसकान्ता ह्यन् दे who have transferred kingly
 dignity to their son. For the affix क, see notes above p 6.
 इत्याद्य ते इक्ष्वाक्यस्य ते actions of the इक्ष्वाकु race, when old यद् (प्रयत्न)
 पुत्र लक्ष्मणे इदं सप्तभि पूतं सप्तपुत्रं आरदकत्रयं अर्धेन (रामा) वाच्ये
 भूयम् आरप्यमाना यन् the row or course of conduct of foresters
 (i e who are in the वनप्रव्याघ्रन) आरप्यन्—'अरान्मनुष्ये' पा०
 4 ॥ 1०० (इति पुन) दन्तुवत्तद्वृत्ति सार about वातप्रत्याघन 'मुत्तविन्द
 स्तनीरस्तदा बहुलो वनम् । वानमणो ब्रह्मनास सारि सोरामनो प्रनेव' ॥
 III 40 compare रूप० III 70 'जह स विवदन्दावृत्ताना यथाविधि सुनते
 नृपिदुद दत्ता पुने मित्रावत्तात् ॥ सुनिवनतस्त्वया देव्या वया सह शिथिये
 गलितवयमानिदिरामूषामिदं हि कुलवत्तन् ॥' Mark the contrast be
 tween the old kings who had sons and had enjoyed the pleas
 ures of sovereignty and the young राम who had no son and who
 had scarcely tasted pleasures. This verse occurs in the महावीरो
 IV 51, where we read 'सया वक्षीरकण्ठेन प्राप्तामरप्यकत्रयम्' प्रमत्त
 (clear, transparent) पुन्य सति—(वत्) दत्ता. स्य देवते the tutel
 ary deity of the स्य family Verse ॥8 वयमान्, भिद and

•सृष्टान् qualify पितामहान् मगीरिष is the subject of उदतीतरत्. तुरंगे /
 पितामहान् (saved) the grand fathers of his father, that, in the
 sacrifice of सगर, were anxiously engaged in finding out the
 (sacrificial) horse and that dug the earth (for that purpose)
 and that were burnt through wrath by the effulgence of कपिल.
 तुरंगस्य विचये (अन्वेष्टने) व्यग्रान् व्याप्तान् उर्वी (मर्द्दा) भिन्दन्ति इति उर्वी
 भिद् हान्. सगरस्य अश्वरे वज्र (अश्वमेधे) Separate महसा अमर्षात्
 महसा ■ the instr. of महत् न अगणित तापम् (अगणित तम्बा ताप यथा
 स्वात्तया, अश्वयीभाव) — (an adverb of तप्त्वा) without minding or
 caring for his bodily suffering भगवति—is addressed to the
 Ganges तत्र अद्रि (जले) सृष्टान् चिरात् उदतीतरत् (उत्तारयामास) he
 saved (restored to heaven) after a long time, when (they were)
 touched by your waters उदतीतरत् Aorist of the casual of तृ with
 उद् सगर was king of अवोच्या and ancestor of राम He had two
 wives केशिनी and सुमति He practised penance in the Himā-
 layas The sage शृगु gave him two boons that one of his wives
 would give birth to a son who would propagate the line and the
 other would give birth to 60 000 sons केशिनी chose the former
 and सुमति the latter The son of केशिनी was called असमञ्ज and
 सुमति had 60,000 sons As असमञ्ज indulged in diverting
 himself by throwing the children of the citizens in the
 waters of the Sarayū, he was banished from the kingdom by
 सगर असमञ्ज's son was अशुमान् सगर began to perform an अश्वमेध
 sacrifice इन्द्र stole the horse As the sacrifice could not pro-
 ceed, सगर asked his 60 000 sons to search for the horse on the
 earth and to dig it if necessary They could not find it and
 returned to सगर, who dismissed them angrily, asking them
 not to come back without the horse The 60,000 sons dug the
 earth through and went to पाताल They saw the horse grazing
 near the sage वसुदेव कपिल, whom they took to be the thief
 They ran towards him in rage, when the sage, being enraged
 by their impertinence, burnt them to ashes When his sons did
 not return for a long time सगर sent his grand son अशुमान् in
 search of them He saw his uncles reduced to ashes and the
 horse near them He wanted to offer water to his deceased
 uncles, but could not find it Thereupon he was told by दैतदेव,
 the maternal uncle of his uncles, that, ■ they had met their
 death in the fire of कपिल's anger, ordinary water would not do,
 but that the ashes must be washed in the holy waters of the
 Ganges in order that the sons of सगर may go to heaven.

अंशुमान् returned with the horse and the sacrifice of सगर was finished. Neither मरु, nor अंशुमान्, nor दिलीप, the son of अंशुमान्, was able to bring down the Ganges from heaven. मगीरथ was दिलीप's son. मगीरथ was determined upon delivering his ancestors and practised severe austerities at गौहर्षा. He induced the Ganges to come down (which fell on the head of Siva) and after various adventures (in which मरु's patience and perseverance were tried to the utmost) मरु succeeded in washing the ashes in the holy waters of the Ganges. For the story of सगर, his 60,000 sons, मगीरथ and the descent of the Ganges, see रामायण बालकाण्ड सर्ग 32-41. सगर said to his sons 'मावत्पुत्रास्तु नृणां त्वावन्मनसो मेदिनीन्' सर्ग 39-45, 'हुत्वा तद्वचनं तेषां कविलो रघुनन्दन । रोषेण महर्षिर्विदो हुकारमकरोत्तदा । तत्पत्न्येनाग्नेयेन वपितेन महात्मना । मल्ल-राशीकृताः सर्वे बाहुल्यं सारांशवाः ॥' सर्ग 40 29-30. The reading 'महर्षा रोषात्' of N and G is in one way preferable, as it is in accordance with the above extract from the रामायण. अमर्षात् and रोषात् of course mean the same thing. विनुद्य विनामहान्—मगीरथ's father was दिलीप and the 60,000 sons of सगर were the brothers of दिलीप's grand father असमञ्ज and hence are themselves called विनामहः or विनामहः. The reading 'विनुद्य विनामहान्' is therefore in accordance with the story in the रामायण. The reading दुरा प्रविजानहान् also is acceptable. The reading 'विनु' प्रविजानहान् cannot be accepted, as the sons of सगर were not the प्रविजामहः but were only विनामहः of the father of मगीरथ. The reading 'महर्षा' of N is not bad, it will have to be construed with मगीरथः. The reading 'एषां' would mean 'without minding the fall (i. e. reduction) of his body' (on account of severe austerities). The reading उदरीभरत् is preferable to उदरीभरत् as it is in accordance with the रामायण. 'मगीरथोऽपि राजाविनेहामाशय दधत् ॥ विनामहा-ग्निमहानमपदपदमवेतन । मय तद्वचनं राशि गहासप्तिसुतनम् । द्वादशपुत्रा-पुत्रः स्वर्गं प्राप्ता रघुपुत्र ॥' बालकाण्ड सर्ग 43. 41, तारिता नरदार्ढ्यं दिवं दधत् देववत् । वटि पुत्रमहवाणि सगरस महात्मन ॥ सर्ग 41 3. उदरीभरत् is the acrist of the causal of वृ with उद्- अन् (voc. sing. of अन्दा) ॥ mother. 'अम्बायनघोरेस्तः' पाठ 3. 107. स्नुषाया...मरु may you cherish kind thoughts about सीता your daughter in law as अम्बायनी does. See in the 7th Act the words 'जगपते रामचन्द्र मर्दनामाग्नेयदहने &c.' (after verse 18). शिव अनुष्मानं वरुणा. What regard अम्बायनी had for सीता we shall learn in the 4th Act (verse 11).

P 16 भरद्वाजेन (तत्रामवक्रुषिणा) आवेदित pointed out by the sage भरद्वाज चित्र वत्संति on the road leading to चित्रकूट चित्रकूट यानि इति व्याधिन् कालिन्दी—'कालिन्दी सर्वतनया यमुन्या दामनस्तसा' इत्यमर In अवध्याकाण्ड सर्ग 54, we see that राम met भरद्वाज near the confluence of the Ganges and the Jumna. 'दश क्रोशा दनस्तात विरिष्यसिन्निवत्ससि । 28 चित्रकूट इति रवानो गन्धमा दनमन्निभ ॥' 29 In सर्ग 55 we read 'तत्र प्रवक्रमे वक्तुं वचनं स महामुनि । भरद्वाजो महातेजा राम सत्यपराक्रमम् ॥ 3 गङ्गायमुनयो सभिमादाय मनुजर्षभ । कालिन्दीमनुगच्छन्वा नदीं पश्चामुखाश्रिताम् ॥ 4 अथासाय तु कालिन्दी प्रतिस्रोत समागताम् । तत्र यूयं पुन इत्वा तरतां तुमसीं नदीम् ॥ 5 ततो न्यग्रोधमासाय महान्त इतिच्छदम् । 6 समासाय च त इत्थं वसेदतिश्रमेन वा । क्रोशमात्रं ततो गत्वा नीकं प्रेक्ष्य च काननम् । स पथाश्रितः कूटस्थ गणस्य बहुशो मया ।' 9 Thus we see that चित्रकूट was a hill about 10 क्रोशs from the confluence of the Ganges and the Jumna to the west सत्पृष्ठम् (सृष्ट्या सह यथा स्यात् मया) with longing कथं विसर्गये how can (this place) be forgotten? Verse 24 The principal sentence is यत्र (प्रेदेये) त्वं अहानि मम उरनि कृत्वा निद्रामवासा—where you went to sleep resting your limbs on my bosom अथ वेदात् मुग्धानि that, on account of the fatigue due to the tramp on the road, were tired, yet charming from their playful movements अलसनि च तानि स्रियै मुग्धानि च सीता had to walk on foot with राम and was therefore tired. For कृत्वा, note अमरसिंह 'सीता विराटनिम्बोरविभ्रमा एलित्त तथा । देहा सीते लमो हवा क्रिया शृङ्गारभावना ॥' क्षीरस्वामी quotes from भरत 'भना चापौषदिष्टं स्वास्तुलितं रनिचेष्टितम्' अथ्वनि मार्गे सम्पानं गमनं तेन खद तस्मात् The reading अ-वस-जातं would mean on account of the fatigue caused by the road (or distance) अशिक्षित-सवा नानि that (limbs) were shampooed by close embraces दत्त संवाहनं येन्य Pressing the limbs removes fatigue परिभ्रम embrace परि दुबलानि as weak (soft) as a squeezed lotus stalk or fibre मुखे at the entrance विराटसंरोध—the obstruction (caused to us) by the (demon) विराट For the story of विराट, see अरण्यवाण्ड सर्ग 2-4 'अहं वनमिदं दुर्गे विराटो नाम राभस ॥ चरानि सायुधो नित्यमृषिमांसानि मधुवन् ॥' सर्ग 2 12 13 प्रेक्षे रम्यम् I shall see the act of my entering into the southern forest, when the heat was warded off by the umbrella made of नाल leaves held in his own hand by my lord आर्यपुत्रेण सहस्रे धृतं तालवृक्षमेव । आनयन् तेन निवारित आनयं यस्मिन् G seems to have real-आनयन्-अक्षिभ्यां दर्शितारम्ययक्षित्वम्—I shall see with my own eyes my rôle of a traveller in the southern forest (painted in the

picture) N reads आत्मानं ऊचादितं *पथिकत्वं—my rôle of a traveller in the southern forest which was a great misfortune (as it led to her being carried away by राक्षस)

¶ 17. Verse 25 तानि well known त्रिनित्रिंशत् mountain stream वेदानमै आश्रिता तरु येषु तानि the trees in which were resorted to by hermits. वेदानमै is the same as वानप्रस्थ, as श्री रत्नामा says 'वनप्रस्थे यतो वानप्रस्थ नैवानसास्य-' हरदत्त commenting upon गीतमधमसूत्र III 2 says 'वेदानतो वानप्रस्थ । विवनमा मोक्षन मार्गेण वर्तते इति । तेन हि स आत्मन प्राधान्येन प्रणिपादितः' From this it seems that a sage called विवनसूत्र had in very ancient times composed a सूत्र work dealing with the duties of वानप्रस्थ and श्रियुः Pandit Ganapatisastri of Trivandram has published a Sūtra of Vikhānas dealing with the duties of the four Varnas and the four āśramas (particularly of hermits) आश्रयेव परमं देवान् to whom hospitality is the highest (duty) आश्रयेदन्—(अनिधि + ण्) 'पञ्चतिथिचतुस्त्रिंशत्पदेर्देव' पा० ४ ४ 104 (अतिपदे षाणु) यस्मिन् the^o who have practised the दमः (moral observances) 'नम्रचयं दया क्षादिदौर्गन्धर्वस्य नृपस्य । अहिंसास्तेयमायुर्वै दमश्चति यमा लृणा ॥' पादवन्त्सस्मृति III 313 Five दमः are spoken of in the योगसूत्र II 30 'अहिंसा-सत्य-अहंकार-दमश्च-अद्वैतब्रह्म यमा' The reading यस्मिन् would mean 'those who have subdued their passions' नीवारमुष्टि पचन पाक देवान्—those who cook a handful of wild rice (i. e. those who subsist on a handful of rice got by chance). We may also dissolve as नीवारमुष्टि पचतीति *पचना' The affix नन् though generally कर्त्तृवाचक or भाववाचक may sometimes be कर्त्तृवाचक also. The वानप्रस्थ was allowed to go to a forest with his wife hence to some extent he was a गृही But he had to conform to other rules which distinguished him from a गृहस्थ 'सुतविन्दस्त्वत्तौक्यपा वानुगतो वनेन । वानप्रस्थो ब्रह्मचारी माग्निं सोऽगमनो प्रवेष्ट ॥ अफालकृष्टेनाग्नीयं पिबेद्देवातिथीनयि । शुच्यां च तपेत् दमश्चुङ्गलोन्मृशालवार् ॥ प्राणादहं वा प्रासान्तो मुञ्चीत वाग्दत्तः ॥' पादवन्त्सस्मृति III 45-46, 55 (on 45 नित्राभरा observes 'कालग्रहा कर्त्तृमाधनोदन्त्यान् । अहंभ्रंशोद्भवेन नीवार वेणुदामावादिना अग्नीहोत्रयेत्') अविरला अनोकटा (कुशा) देवा निवृत्तेन निरन्तर (मात्र) क्षिप्त नील परिसरारण्ये तेन परितः प्रासो गोदावरी च तदा मुञ्चरानि कन्दराणि दस (स निर) —the valleys of which resound with (the waves or falling waters of) the गोदावरी which is encircled by the forest on the environs which (forest) is blue, glossy and dense with the mass (निवह) of thick trees (growing in it). The mountain had on its slopes dense forests. The गोदावरी ran past it and therefore the valley resounded. राम only saw the picture of the

mountain, the forest and the river and remembered that he had heard the echo from the resounding caves when he had been in जनस्थान अनोक्क a tree (अनम् अकस्म अक गति इन्ति इति) परिसर-
 verge, environs N reads मुसकन्दर, when we should dissolve (as वीर does) अरण्यपरिणद्धा गोदावरी मुखेषु येषां तानि कन्दराणि यस्य The meaning in that case is 'the caves of which had at their entrance the गोदावरी encircled by &c' सततम् अभिष्यन्दमाने मेघे मेदुरित नीलिमा यस्य whose blueness was heightened by the clouds that were constantly raining मेदुरित is past pass part of मेदुरयति *deno* verb from मेदुर (unctuous, thick) 'सा द्रक्षिष्यस्तु मेदुर' इत्यमर नीलिमा—नीलिमन् derived from नील by the affix इप्प् according to 'पृष्ठादिभ्य इमनिष्वा' पा० ३ १ १२२ जनस्थानस्य मध्यं गच्छति इति—standing in the midst of जनस्थान जनस्थानम् a part of the दण्डका forest There is a controversy as to its exact location Some hold that it was near the modern Nasik Others are of opinion that it was much lower down the course of the गोदावरी and was near the mouth than towards its source This very passage occurs word for word in the 5th Act of the महावीरचरित after verse 15 as part of the speech of जटायु See रामायण अरण्य-सर्ग 13 where अगस्त्य directs राम to go to पञ्चवटी and erect a hermitage there Verse 26 सरसि do you remember! सुतन् वच् (addressed to सीता) तानि अहानि—object of सरसि तस्मिन् पर्वते—प्रसवणे प्रतिविदिता या सपथी (पूजा) तदा सुखयो (आवयो) those days) of us that were at ease on account of the service (attendance) rendered (by हृदयज) 'पूजा नमस्त्वाय चिति सपथोऽर्चार्हणा समा' इत्यमर हृदयेन is to be connected with प्रतिविदि in the compound प्रति सुखयो This is called एकदेही अन्वय सरसं नीर दस्या the waters of which have an agreeable taste The reading सरसतीराम् would mean 'the banks of which are full of water or are charming सुखा उपान्तेषु In the vicinity of the गोदावरी वर्तनानि—movements, mode of living G seems to read वर्तिनानि which means the same thing Verse 27 The principal sentence is (आवयो) रात्रिरेव व्यरेसीत् (न ॥ जल्पनम्) जल्पनो and दोषो qualify आवयो to be supplied from the preceding verse किमपि क्रमेण (of us) that were talking at random in a low whisper something (that was indescribable) on account of our great affection (for each other), our cheeks being laid close together राम says he cannot describe what they were then talking of On account of the great love they bore to each other, each eagerly devoured whatever was whispered by the other There was no thread running through all their talk They pursued one topic after another as fancy dictated

अवेरन्ति। कसोली दया स्नानम् तथा (अव्ययीभाव) The reading आसदि
योगात् (on account of our close proximity to each other) is not
so good as the one in the text. The word नामक्रियोत्तरं con-
stitutes the reason of the rest of the clause. असिद्धि (इदं)
परम्भ (अनिष्टम्) तस्मिन् व्यापृत एकैक दो यवो (of us) each arm
of whom was engaged in close embrace. The word is दोसु म
न, but in the inflections beginning with the acc plu. the word
optionally substitutes for itself दोनन् and hence we have दोचो,
otherwise we should have had दोवो असिद्धि गन्धामा दस्ता
the watches of which passed away without our being conscious
of it दान means 'one-eighth part of the day' 'द्वौ दानप्रहरौ समौ
इत्यमर' रात्रिरेव व्यरसीद्—The night itself ended (passed away,
but not our conversation) व्यरसीद्—Aorist परस्मैपद 3rd per
sing of रम् with वि रन् is Atmanepada; but when preceded
by वि भा and परै it takes परस्मैपद necessarily 'व्याहरन्त्यो रन्'
पा 1 3 ३३ This verse is quoted in the वसुधा (IV 69) as
an example of सम्मोषाद्वाह For the story conditionally narrat-
ed with reference to this verse, see Introduction.

पञ्चवती was a part of the दण्डका forest about two दोहनस (20
miles) from जगत्स्य's hermitage आस्यं च यो राम इवो जने
ताव बहुमूर्च्छाभेदक । देशो बहुमृग श्रीमापञ्चवत्यभिदिष्टः ॥ तत्र गन्धाऽऽमरद
कृत्वा सौमित्रिणा सह । रमस्य त्व पित्रांश्च दयोऽममुराचयन् ॥ स देश
शायनीयश्च नातिदूरे च राषव । गोदावरी सती च यैषिणी तत्र रसते ॥ अरण्ये
सा 14 13-16 There are some who dispute the claim of the
modern पञ्चवती near Nasik to be the पञ्चवती referred to in the
रामायण-सुखाखा—She was the sister of राम Seeing the handsome
राम, she fell in love with him and asked him who he was and
how he came with his wife to the forest in the garb of an ascetic.
राम told her all and asked her in jest to marry लक्ष्मण who was
without wife. लक्ष्मण said in the same tone that he was a mere
servant of राम and that therefore she should not be the wife of a
servant She then came back and said to राम that she would de-
vour सीता who was not fit to be his wife and then marry him
When she rushed towards सीता, राम called upon लक्ष्मण to punish
her लक्ष्मण cut off her nose and ears, when she ran away into the
forest see अरण्यकाण्ड सप्त 17-18 सुखाखा—'नलमुखा संज्ञायाम्' पा० 4
1 5० (बीर न स्यात् । सुखाखा । गोमुखः । संज्ञाया दिम् । ताम्रमुखी कन्या ।
ति कौ) and 'पूर्वदास्तंज्ञायाम्' पा 8. 4 3 (पूर्वदस्तात्रिनिचान्तरं नस्त
पा स्तस्तंज्ञायां न तु गकारव्यवधाने । इति नासिकस्य द्वा-स । भगं दिम् ।
कचामदने कचदन् (ति कौ)

P. 18 एतावत्ते दर्शनम् *as so much only is (my) seeing you,*
 : I shall see you no longer. On seeing शूर्पणखा सीता recollects
 the incident that she rushed at her formerly to devour her and
 feels as if she were experiencing the anguish of approaching
 death. Or we may explain in another way. With the advent
 of शूर्पणखा began the troubles of राम, which led ultimately to the
 abduction of सीता by रावण. On seeing शूर्पणखा's picture सीता
 passes through the train of thoughts associated with her and
 thinks as if she were going to be carried away. विप्रयोगाद् (वि-
 हात्) ब्रूते (Oh you) who are afraid of separation (from me)
 चित्रमेतद् this is a picture (and not reality) यथा . एवावयति be
 it as it may, a wicked person causes misery (whether actually
 present or only seen in a picture) हन्त—हन्त हर्षेऽनुकम्पायां
 वाक्यारम्भविपादयो 'इत्यमर'. वर्तमान इव as if present प्रविभाति seems.
 Verse 28. Construe 'अथ इदं कनक-विधिना सार्वे रक्षोभिः तथा-नृच
 यथा क्षान्तिमपि अयदति.' Henceforward the wicked demons acted
 in such a way by means of the deception (practised on
 राम) in the form of the golden antelope that, though
 remedied (*as washed away*), it causes pain इदं—refers
 to that part of the picture which depicted the incidents
 subsequent to the appearance of शूर्पणखा. कनकरविण एव उग्र
 (नृपद) तस्य विधिना. क्षान्ति—सम्पद् प्रतिहत—The reference may
 be either to the revenge taken by destroying रावण or rather
 to the fact that सीता had undergone the ordeal of fire
 as the ultimate consequence of the deception एतद् tenant
 less, void of human beings (particularly of सीता after she was
 carried away) विवृणो रोदिति by the deeds of his honour
 (ः राम) in which his senses were overwhelmed (by the
 sorrow for सीता), even a stone would weep अवि shows
 much like the following

ing) There is also another reading वरुणरुणै (extremely
 woeful) which is good. In the last quarter, the poet seems to
 allude to his own power of making even the stones weep by
 his forcible and touching treatment of the sentiment of pathos.
 The demon मारीच, being pressed and threatened by रावण,
 assumed the form of a golden antelope and wandered about
 राम's भग्नम्. सीता was fascinated by its form. सीता urged राम
 to pursue the antelope and bring it to her alive or dead राम
 went in pursuit, leaving रहस्य behind. राम hit the antelope,

which on dying uttered accents like those of राम crying 'Alas !
O Sita, Oh, Lakshmana.' On hearing those words, सीता pressed
रहमा to go in search of राम रहमा said that the accents
were not really those of राम, but that it was a trick of the
demon मारीच and that there was none in the world who could
bring राम into difficulty सीता suspecting रहमा unreasonably,
upbraided him so fiercely that he, against his will, went to
search for राम In the absence of रहमा, रावण came in the form
of an ascetic and carried off सीता See अरप्यकाष्ठ सग 42 ff मन
बामी thou wert thus troubled for my sake. निर्वर्ण्य observing
closely साहूतन् with feeling 'मातृव इव न यथैवनादाकृतमाशय ।'
हीरसादी

P 18 Verse 29 दाग tears. बुजि मर like a string
of pearls that has snapped asunder सुला एव माय वैश सर
दिमर्पन् दग coming out in a stream rolls on the ground, being
shattered to particles. बर्जरा कगा दस निरह भवति your
affliction, though suppressed becomes manifest (*lit.* inferrible)
to others by the throbbing of the lower lip and nostrils. स्फुरन्त
अवर नासागुनै च दस स स्फुर पुं दस माव एतदा दवा उन्नेव Pot. pass.
part. of ना with उद् परेवानुव्रव—Pot. pass. participles are used
with the instrumental or genitive of the agents of the action
denoted by them 'हृदयाना कर्तृणा' वा० 2 3 71 (पट्टी वा स्त्राव). मरेण
माध्मात हृदय देन (adj. of आवेग) that fills the heart by its weight
& excess. > reads भवति विरमाध्मात० which means that has
made the heart full or heaving for a long time This is not
bad. Verse 30 तत्काल (acc. of time) at the time राम refers
to the time when सीता was carried away by रावण दिप्रयन (सीता)
दस विप्रयोग (विरह) उलाव जन दस स एदमा (adj. of दुःखादि)
arising from the separation of one dear to me. दीप्त sharp, fierce
प्रति वन्ददा with the desire of retaliation (taking revenge
on those who caused the separation) विमोद endured (past
pass. part. of सह with वि) दुःखनक्षिरेव मनसि करोति (the fire
of sorrow) being again developed (by the sight of the picture)
causes pain like an ulcer in the vitals of the heart. राम means
that when he was deprived of सीता he patiently bore fierce
affliction as he was bent upon avenging himself on those who
caused him the sorrow But at the sight of the picture he was
made to feel those painful experiences without there being
any compensating idea of expected revenge that could lessen
the pain > reads तत्कालप्रिय० which would mean 'arising from
separation at that time of one dear to me This is not so

happy, as **II** fails to bring out the contrast between the circumstances of the separation in the past and of its recollection in the present. **G** seems to have read तत्काले, which means the same thing as तत्कालं तनोति for करोति comes to the same thing अनिभूमिं गतेन gone to excess एणरण्क anxiety, sorrow अयत् क्षिपामि I shall turn (their attention) elsewhere (ः c to another incident) मन्वन्तर राजस्य of the king of vultures, who was as old as a मन्वन्तर अन्य मनु मन्वन्तर (a compound of the मयूरव्यस्य class) दत्तात् पुराण or मन्वन्तरेण पुराण or मन्वन्तरेषु पुराण **R** explains 'मनूनामन्तर अधिकारकाल मन्वन्तरम् । मन्वन्तरपुराणस्य मन्वन्तरप्रवृत्ति समकालमुत्पन्नस्येति यावत् ।' According to the Pauranic computation, one year of men is equal to one day of the gods. The four युग are equal to 12000 दिव्य years : c equal to 4320000 human years. One thousand cycles of युग are equal to a day of ब्रह्मा. In a day of ब्रह्मा, there are fourteen मनुः. So in each मन्वन्तर there are about 71 cycles of the four युग (1000 divided by 14). The मनुस्मृति says "यस्माद्वादशमाहसमुदितं देविकं युगम् । तदेकमष्टनिगुणं मन्वन्तरं निहोष्यते ॥" I. 79, 'मन्वन्तरं तु दिव्यानां युगानामेकसप्ततिः' इत्यमरः. The first मनु is स्वायम्बुवः. The present is the 7th, वैवस्वतः तातमयायुः—as जटायुः was the friend of दशरथ, he is referred to as तातः चरित्रं . हरणम् an illustration of the valorous deeds (of जटायुः) चरित्रं च विक्रमश्च तयोः सदाहरणम् जटायुः दक्षप्रजापतिः had sixty daughters of whom दक्षः married eight. One of these eight was ताम्रा, who gave birth to five daughters one of whom was सुमती. The latter's daughter was जता, whose daughter was विनता. विनता had two sons गरुड and भरुणः. जटायुः was the son of भरुणः, his elder brother being संपाति. See अरण्यकाण्डः सर्ग 14 'द्वौ पुत्रौ विनतायास्तु गरुडोऽरुण एव च । तस्माज्जातोऽहमरुणात्संपातिश्च ममाग्रजः' 32-33. When रावण carried off सीता, जटायुः on hearing सीता's wailing, opposed रावण and called upon him to desist from the sin he was committing. A fight ensued, in which रावण's chariot was broken by जटायुः, रावण, however, cut off with his sword the feet and wings of जटायुः who fell mortally wounded. Later on when राम returned after killing मारीच and searched in vain for सीता, he saw जटायुः on the point of death and was informed by the latter that it was रावण who had carried off सीता. See अरण्यकाण्डः सर्ग 50-51 and 67-68.

P 20 निर्व्यूढं सेह you carried out to the end your affection for children. निर्व्यूढं is the past pass **P** of व्यूढ् with निर् and वि. निर्व्यूढ् means 'to carry to an end' काश्यप—जटायुः is so

called, because, as will appear from the account given above he was a descendant of कश्यप शुक्रन्त a bird क सम्भव Where can there be the possibility (or birth) of such a good, great and holy being like you? तीर्थमूनस—'निषानागमयोलीर्यन्त्रिजुञ्जले गुरौ' इत्यनर तीर्थन् means 'a person worthy of honour, a teacher' जन पश्चिमन् to the west of जनस्थान पश्चिमन् governs the genitive in accordance with 'षष्ठ्यतुमर्थप्रत्ययेन' पा० 2 3 30 After राम had performed the obseques of जटायु he went a little to the west of जनस्थान and then to the south After proceeding for three कौरव from जनस्थान राम and लक्ष्मन् entered कौञ्जाराण्य Then they proceeded towards the east and passed beyond कौञ्जाराण्य where near the hermitage of मरुह they met the demon दनु He is described as being without head or neck with a mouth in the stomach and only a single eye on his chest and with arms one yojana long राम and लक्ष्मन् whom he wished to devour each cut off one of his arms He had been cursed by a sage named रूद्रगिरिस् and was to go to heaven when his hands would be cut off He had attacked इंद्र who threw his इंद्र at him whereby his head was sunk into his body and he became a कश्यप When he was burnt in the funeral fire he assumed a divine form and told राम that for finding out सीता he must form a friendship with सुग्रीव See अरण्यकाण्ड 69-72 'कश्यपोऽपि क्रियायुजमनमूर्धकेश्वरम्' इत्यनर दनुश्चासी कश्यपश्च तेन अधिष्ठित (occupied) कश्यप इम् a headless trunk that retains activity कश्यपमूढ—This was the hill on which dwelt the monkey chief सुग्रीव 'अथवा राम वक्ष्यामि सुग्रीवो नाम वानर । कश्यपमूढे गिरिवरे पपावर्षन्मनोभिते । निवसन्नामवासीरक्षतुमि सह वानरे ॥ अरण्य० सर्ग 73 11-12 मरुहश्चमम पदम्—This seems to have been to the west of the lake पम्पा 'तालद्रुम पम्पावासीरमाभिच पश्चिमम् । जाममस्यानमनुत्तं गुप्तं काकुत्स्थ परवसि ॥ न च प्राक्कलितु नागा शुश्रुवन्ति तदा ममै । कषैस्तस्य मरुहस्य विषावात्तत्र काननम् ॥ मरुहवनमित्यत्र विदुः रघुनन्दन ॥ अरण्य० 73 29-30 ममता नाम इवतापही—She was a devoted attendant of the pupils of मरुह and was extremely devout. When राम and लक्ष्मन् came to the जामन where she was, she worshipped राम She informed राम that the sages had told her that on welcoming राम as guest she was to go to heaven. She after having worshipped राम, threw herself in fire and went to heaven. 'देवा गतानामपादि दृश्यते परिचारिणी । मननी शरती नाम काकुत्स्थ विरजावेनी ॥ अरण्य० 73 26 'वी दृष्टा तु तदा सिद्धा सन्त्याय कृताञ्जलि । पद्मे जगद् रामस्य लक्ष्मणस्य च श्रीमन् ॥ सर्ग 74 ॥ The शरतः were a mountain tribe, like the modern Bhils. 'भेदा विरागजगत्पुष्टेः सा स्नेहजगत्पुष्टेः' इत्यनर ममता—ती a female devotee सिद्ध one who has attained miraculous powers,

११ the 8 सिद्धि 'अणिमा मदिमा रुधिमा प्राप्ति' प्राक्काम्यमीक्षिता वक्षिता ।
यत्र वामावसाविदेत्यष्टैश्वर्यम् ॥ धीरस्तामी Compare महावीर० V 27 'अरु
अमणा नाम सिद्धा श्वरतापती । मन्दाहमवास्तव्या रामावैषिण्युपागता ॥'
पम्पा—was a lake full of lotuses and other flowers 'तौ पुष्करिण्या
पम्पायासीरमासाय पश्चिमम् । अपश्यतां ततस्तत्र श्वर्या रम्यमाश्रमम् ॥' अरण्य०
74 4 पम्पा is said to be the modern Hampi near Bellary in
southern India पम्पा अभिधान (नाम) यस्य पद्मयुक्त सर पद्मसर
निष्ठित्रा धीरत्व—विच्छिन्ने अमर्ष धीरत्व च यसिन् कमणि यथा स्वात्तथा (अभ्यधी
भाव) having given up resentment (against his enemies) and firm
ness The reading विसृष्टमपश्यैवम् means the same thing प्रमुक्त कण्ठ
यथा स्वात्तथा—with a loud cry अत्र किल—किल shows that सीता does
not know it personally (as she then was a prisoner in लङ्का) but
had only heard from others that राम wept on the पम्पा lake 'वार्ता
सन्माष्यथो किल' इत्यमर Note रामायण 'स तां दृष्ट्वा ततः पम्पा राम सौमित्रिणा
सह । विललाप च तेजस्वी रामो दशरथात्मन ॥' अरण्य० 75 22 रमणीयमेतत्सर—
for a poetic description of the lake, see रामायण अरण्यकाण्ड 73 and
निधि-वाकाण्टसर्ग 1 Verse 31 एतस्मिन्—in the lake पम्पा मद
पुण्डरीक is a compound and qualifies विभागा The construction
॥ एतस्मिन् पुण्डरीका शुको विभागा शुक्लवर्धित सन्वृष्टा (मया) कुवलयिन
is predicative adjective मदेन यदा (ध्वनियुक्ता) मलिकाक्षा (हस्तविशेषा)
तेषां पक्षे व्याधूता (चात्रिता) अत एव स्फुरत् (कम्पमाना) उरव दण्डा
येषां तानि दण्डानि पुण्डरीकाणि (सितरमलानि) येषु—which had white
lotuses with broad stalks quivering being shaken by the
wings of मलिकाक्ष birds that were noisy on account of intoxication
मलिकाक्ष is a bird that has dark beaks and feet. 'इसास्तु श्वेतगस्त
क्राह्यमानसौकस । रात्रिद्वारास्तु ते चञ्चुरणैर्लोहितैः सिता । मलिनैर्मलिकाक्षान्ते'
इत्यमर 'पुण्डरीक सिताभ्रौणम्' इत्यमर वाष्पाम्भसा परिपतन उद्गमश्च तयो
अन्तराले in the interval of the falling down (of tears that had
already arisen) and the coming out (of new ones) कुवलयिन—
कुवलययन possessed of blue lotuses 'सादुत्पल कुवलयमथ नीलाम्बु
जन्म च । इत्यमर शुको विभागा parts of the spot Compare मालती
माधव IX. 14 for the first three lines

The verse says parts of the earth that had white lotuses
were seen by me to be ¹¹⁶¹possessed of blue lotuses in the interval
of the falling of old tears and the rising of new ones What राम
means seems to be this—The lake had white lotuses in certain
parts of it round which hovered the मलिकाक्ष birds with dark
beaks and feet राम's eyes being bedimmed with tears, he could
not distinguish anything But for a moment when there
was a respite from tears, he could snatch a view of things. In
that moment, what prominently struck him about the lotuses

was the dark colour of the birds. Hence that part of the lake seemed as if covered with blue lotuses. But it is not to be supposed that राम was under any mistake. He knew all along that there were white lotuses, but during those fleeting moments when he could cast a clear glance at them, he caught sight of only the dark hue of the limbs of the birds and not of the white lotuses. The student should note the word सन्निभ. Thus it will be seen that there is no आन्विमान-कार here as some suppose. आन्विमान is defined as a figure of speech where one thing is mistaken for another on account of the resemblance between the two. 'आन्विमान इति विचित्रवद्वेषे' काव्यप्रकाश X. वीर० gives various far-fetched meanings of this verse. भावो हनूमान्—R explains 'देव दोलाममवन्तु महावीरत्वात् महिषकारम्बाच्च हनूमान् भाव इति विद्वेषाम्' चिरान् निर्वन्दु—इत्येकस्य प्रपुद्गरप एव पुरतः उपसार ॥ अस्य भक्ति इति शुभदीप शाय—Who conferred the great favour i. e. freeing the mortal world (from sorrow) which was effected only after a long time. Sita refers to the important part played by राम in destroying रावण with his hosts of devils. It was हनूमान् who first found out where सीता was. That brought राम to लङ्का for their destruction and thus freed the whole world from the oppression of रावण. But the destruction of रावण took a very long time after he commenced to oppress the world, hence विरनिर्मुक्त &c. Some interpret as follows—The whole world was plunged in sorrow on account of सीता's abduction by रावण. हनूमान् found out सीता and then after many months रावण was destroyed and सीता was restored to राम. But it seems to us that to take this speech of सीता as referring to her own liberation would not be in keeping with सीता's modesty. The reading विरनिर्दिष्ट is good. I means 'full of grief for a long time' महान् अनुभव यस्य अनुभाव majestic, noble bearing.

P 21 Verse 32 दिव्या (instr. of दिशि / used as an adverb) fortunately अजनादा आनन्द वर्षदतीति वर्षेन अजना was the mother of नारदः इत्येनो वदन् we are blessed. कुम्भि-वृक्षमेवास्तीति हृदी कुम्भिनः राम उच्यते—not only is the world blessed on account of the valour of राम as said in a general way by सीता in the preceding sentence but we (राम, सीता, लङ्का) are particularly blessed in having had the assistance of such a benevolent and powerful ally. कुमुदिता वदन्वतरव देवुः तादवित्ता वदन् (नवरा) यस्मिन्—upon the blossoming वदन्व trees of which peacocks are dancing. कुमुमानि महाबली याम् इति कुमुदिता according to 'तदस्य सञ्जाय तद्वदन्व इत्यत्र' वा० ३. २. ३० तादवित्—तादव सञ्जायमान इति तादवित् तादवित् नान

नाट्य लास नृत्य च नर्तने इत्यमर ताण्व was a particular kind dance, hence it came to mean dancing in general 'उदतकरणार्ह हरनिर्वलमारमटीवृत्तिप्रधान गीतकानुमारित्वादादौ तण्डुमुनिना प्रणीत ताण्वम्' क्षीरस्वामी किं नामधेय (नाम) यस्य स किं नामधेय (बहुव्रीहि) 'नामधेय च नाम च' इत्यमर धेय is affixed to माग, रूप, and नाम without any change of meaning 'मागरूपनामभ्यो धेय' (वार्तिक on पां V 4 25) अनुभाव श्री (ady of आर्षपुत्र below)—अनुभावश्च सौभाग्य च अनु भावसौभाग्ये ते एव सौभाग्यमात्र. अनुभावसौभाग्यमात्र परितो यस्या सा अनु भाव परिशेषा, सा चासौ धूसरा श्री यस्य—with a complexion that was darkened (धूसर), the only thing that remained (of it) being his noble mien (अनुभाव) and his loveliness सुभगस्य भाव सौभाग्यम् स्वया लम्बित supported by you (लक्ष्मण) who were weeping Verse 33 सोऽयं नाम This is that mountain named मात्स्यवत् fragrant with ककुभ trees (or flowers) 'नदीसर्जो वीरतरुद्रिद्रु ककुभोऽर्जुन' इत्यमर लिङ्ग glossy, shining यस्मिन् नूनन सोयवाह क्षिप्र अवति on the top of which a fresh cloud rests मात्स्यवत् seems to have been a hill near विन्धि-धाम and a peak of the प्रसन्नवण range 'अभिविष्टे तु मुग्धीवे प्रविष्टे शनरे गुहाम् । आजगाम सह आत्मा राम प्रसन्नवण गिरिम् ॥' किष्कि-धामाण्ड सग 27 1 In the 25th सर्ग we read 'स तदा बालिन इवा मुग्धीवमभिविच्य च । वसन् मात्स्यवत् पृष्ठे रामो लक्ष्मणमवधीत् ॥ एष कुहार्जुन शैल वेन वैरभवासित ॥' It was on this hill that राम had become extremely afflicted on remembering सीता 'इवां हि भार्या सरत प्राणेश्वोऽमि गरायसीम् । उदयाम्बुदित दृष्ट्वा शशाङ्क स विशेषत ॥ आभिविष्ट न त निद्रा निद्रासु शयन गनम् । तत्समुत्प्रेत शोकेन बाधोपहतचेतनम् ॥' किष्कि-धाम 27 31-32 आर्थेणालिन्—लक्ष्मण was going to allude to an incident in राम's life that occurred on मात्स्यवत् But he was interrupted by राम in the middle of his speech The poet has so arranged that the interruption will cause no break in the metre Some editions, probably disapproving of this interruption in the middle of a पाद, read the third पाद as 'वसन्तसाक्षिराम' विरम stop, see notes on स्वरवीत् above (P 29) अन पर सि After this I am not able (to hear what you are going to say) प्रत्यावृत्त come back स that (well known) निप्रयोग विरह पुनरपि—At the sight of familiar spots and incidents in his life, Rāma feels as if he were undergoing the same pangs of separation as he did when he suffered them years ago. पुनरपि is a good reading This sentence suggests to the audience the impending separation असंख्यातानि innumerable उत्तरो उत्तरो wonderful deeds each being more wonderful than the preceding कर्मणि च नृदि आश्चर्यानि च or कर्मणि आश्चर्यानि प्रत्युत्पन्न दोहद यस्या in whom a longing has been produced.

P. 22. प्रमत्त विहरिष्यामि I shall sport in the groves of trees that are pleasing and deep (dense) R says 'प्रमत्ता वाप दारिद्र्यवारनिशाचरोषयुवादिषु दिलेन निरुपद्रवा'. पवित्र गाढा—पवित्र निमल निशिरश्च अगाढा यथा—*a bath in which is holy, pure and cool* Some read सौम्य (charming agreeable) for निमल Note how सीता's longing is a presentiment of what was to befall her सप्तमेव सुनिद्रम्—Note the message delivered by अष्टवक्र on § 9 of the text. अस्तुतिन सुत (मुमुक्षु) च सम्पान (गमन) यस्य त—The movement of which will not cause jolting and will be comfortable उपपन्न—causal of सप्त with उप—cause to approach, bring पुनः आगत्यन् you also should come (with me to the Ganges) कृत्स्न हृदय यस्यां whose heart is hard. This is a rebuke administered to सीता by राम for her expressly requiring him to come with her राम means that no entreaties from her were necessary to induce him to accompany her In the interesting state in which सीता then was, राम could never have thought of sending her alone without himself एतद्...देव does this also require to be said? (if you need not expressly have asked me). तेन दे if that be so, then I am pleased वातायनोपकण्ठे in the vicinity of the window वातायनस्य उपकण्ठे तस्मिन् 'वातायन गवाक्ष' इत्यमरः वातायनं अयनं वातायनम् V and Gh read वातायनावर्तके—in the recesses of a window II explains 'वातायन गवाक्ष, आवर्तक गवाक्षकम्, यत्र स्थिता जग्यै (गान्धे?) एव ते एतद्वाच्यं वातायनस्य आवर्तके वातायनमन्विष्टं निभूने स्थाने' सविष्टी sitting or lying down एतद्वा—carried away, overpowered. तेन गमनाय then rest on me closely in order to follow me (to the Ganges when the chariot would be brought) निगम्य अन्तर (अवकाश) दद्याद्वास्तथा सुनित्यर्थः राम, seeing सीता overpowered by sleep, asks her to rest her limbs on his bosom till the time when they both would get into the chariot to fetch which हस्मन् had gone K., V and Gh read अत्र उपनयन for अनुगमनाय This seems to be an emendation purposely made. The word अनुगमनाय cannot be well explained and is moreover ominous, as it also means 'the self-immolation of a widow on her husband's funeral pile.' Verse 34 The principal sentence वातु अपिकण्ठम् अर्पयाम्—let your arm be placed round my neck. नीवयन्निव (arm) which as if brings life to me समाप्यत विन्दु—सध्वम मयश्च साध्वमप्रमो ताम्बा स्वेद तस्य विन्दु विन्दुमि मह इति स—विन्दु (बुद्धीति) that has drops of perspiration due to fear and fatigue 'भीतिर्भी साध्वम मयम्' इत्यमरः. अपिकण्ठम्—कण्ठे अवि इति (अम्बवीभाव) देन्दवाद्य ते ममूना ते बुभुवि (मम एव) सन्दी (खन) चरस्मीनां हार, श्वारस्वेव निम्न (शोभा) यस्य—

the grace of which resembled that of a necklace of moonstones that had begun to ooze being touched by the rays of the moon. The points of similarity between the arm of सीता and the necklace of moonstones are three, both are fair, both are to be placed round the neck and lastly both had drops upon them, the necklace melted by the touch of lunar rays, while the arm perspired through fear and fatigue. सीता was struck with fear when she saw in the picture such fearful scenes as those of the meeting of परशुराम, दूर्योधन &c एन्दव—from हनु इन्दोरयमेन्दव. It is a convention of Sanskrit poets that the moonstone oozes when touched by the rays of the moon. Note below 'द्रवति च हिमरत्नमावृते चन्द्रकाशे' Act VI 12. This verse occurs in the मालवीमाधव VIII 3, where we read समूहसाधवसत्वेदं तवा कारयन्—making her do so : placing her arm round his neck. किमेतत्—what is this? राम is not able accurately to describe the indescribable sensations he feels on placing Sita's arm round his neck.

P 23 Verse 35 विनि मिति वा it is not possible to determine whether it is pleasure or pain शब्द qualifies विकार (emotion) राम says that his emotion is something higher, more exquisite than the ordinary sensations of pleasures and pains. It partakes of the character of the state of bliss (मोक्ष) which transcends all ordinary pleasures and pains प्रमोहो मद् nor is it possible to determine whether it is stupor, sleep, spreading (circulation) of poison or intoxication. तव संमीलयति च at each touch of thine a certain emotion that overpowers all my senses bewilders my consciousness and shuts it up परिमूढ इन्द्रियगण वसिन्. The reading प्रमोह for प्रमोह seems at first sight to be better, as it presents a contrast to निद्रा but if we look at the last two lines, it appears to us that the reading प्रमोह is more in keeping with the words परिमूढेन्द्रियगण and प्रमयति G seems to have read समोहवति for संमीलयति. It is not bad, though it is not as good as the one in the text. The reading समुमीलयति of V is bad as it is not in keeping with what precedes. On चैन्यम्, वीरः says 'चैन्यम् तत्करणवद्विप्रचैतयम् । जीवचैन्यमिति यावत् । अद्वैतमनप्रक्रिय येश्मुक्तम् । मदन्तरा मानमिति फलितोऽर्थः' स्मिर परम्—You are constant in your favour, what else than this can it be? स्मिर प्रमाद येराम् सीता means—though many years have elapsed since our marriage, your love for me is as ardent as it was during the first years after marriage. All the emotions that you feel are due to this your love for me, and not to any special virtues

In me. G reads व्यनक्ति निन्नाश्चयन् which is a good reading. It means 'What wonder is there (that you experience this emotion) since your favour is constant?' The reading of N also may be made to yield the same sense. Verse 36. The first two lines and the last are in apposition with सुदवनानि and are predicates. गानस मोहनानि (these sweet words of thine) make the faded flower of life bloom, produce gratification and charm all my senses. सरोरहाक्षि lotus-eyed one (addressed to सीता) काँयो मृदुलानि काँयो रसावनानि they (words) are nectar to the ear and elixir to the mind. The affix भन् is generally applied in the sense of दृश्य or भाव, but in the case of विकासनानि, सन्निर्वाणानि, and मोहनानि, it is applied in the sense of कर्तुं. विकास दतीति विकासनम्. Ordinarily विकासनम् would mean विकास 'the state of expanding', but here it means 'what causes to bloom.' जीवन्व कुसुमम्. The first two lines occur in मातृदीनाम् VI. ९ अगद्वर explains रसावन as 'आयुर्वेदानोदयेऽनेनेचयनम् । रमसावन रसायनम् ।' रस means mercury. It was believed that mercury, if properly medicated, would prolong life and confer immunity against disease and old age. प्रियवद—one who speaks sweet words. The word is formed according to 'प्रियवदे वर खच्' पा० 3. 2. 38 (प्रियवद । वरखच् ति कौ) सुविशव let us lie down. समन्दत around about निरूपयति she searches. किमवेदयन् it to be sought for। राम means—she need not search for something to rest upon, she should take rest on his chest. N reads अपि सन्देहयन् which means 'Is it necessary to send a message' (to some servant to bring something to lie down upon). राम means that she need not look about for a bed and if she does not find it, she need not send word to somebody to bring one.

■ 24 Verse 37. आ समयार् from the time of (our) marriage आ governs a noun in the ablative 'पथन्ययाश्चरामि' पा० 2. 3. 10 (एतैः कर्मप्रवचनीयैर्दोषे पञ्चमी स्यात् । आ हरे परे हरे संसार । आ मुक्ते संसार । मि कौ) गृहे—when they were in मदोष्मा बने—when, after राम's exile in consequence of the boon granted to नैवेदी, they went to the forest. तदनु after that (i.e. after childhood) अनु is a कर्मप्रवचनीय governing a word in the accusative 'कर्मप्रवचनीयपुले द्वितीया' पा० 2. 3. 33 (एतेन दोषे द्वितीया स्यात् । उपमनु प्रावर्षत् । ति कौ) स्वापदेतु which induced sleep, which put you to sleep. अनु नया which has not been resorted to by another woman. उरणान् fallow (उरध्वदेते गिर भव) नायदन्ती representing (dramatically) अक्षि पत्न्य 1' is so (just as you

say) प्रिय वचन यस्या प्रसूतेव—The word एव shows the surprise which राम felt at seeing सीता fall asleep in a short time Verse 38 This verse contains many examples of the figure of speech called रूपक and is cited by वामन in his काव्यालङ्कारसूत्रवृत्ति under रूपक (IV 3 6) इयं गेहे लक्ष्मी she is the goddess लक्ष्मी (prosperity) (in my house) इयं नयनयो she is the nectar pencil to my eyes अमृत was supposed to be extremely cooling and gratifying A वर्ति (eye-salve) is used for cooling the eye 'वर्तिभेषजनिमाने नयनाञ्जनलेखयो । वात्रानुलेपनीदीपदशादीपेषु योषिति ॥' इति मेदिनी रस her touch is profuse sandal juice (paste) applied to the body Just as sandal paste causes a cooling sensation and delight so does सीता's touch cause delight to राम 'प्रभूत प्रचुर प्राज्यमदभ्र बहुल बहु' इत्यमर शिशिरमृत्न cool and smooth मौक्तिक सर string of pearls 'यद्विलसत् सर सरिरित्येकार्था' क्षीरस्वामी किमस्वा

ing to सीता is extremely "lovable" He was going to add that everything was lovable if there were no separation from her But after uttering the word यदि he dwells upon the thought of separation and, instead of continuing the train of thoughts to which he had begun to give expression in the word यदि, he starts a new idea and asserts that separation from सीता cannot be endured, The last line is full of various readings The one adopted by us seems to us to be the best It can be explained in another way also What of hers is not dear if separation from her were extremely bearable But this explanation is not happy and does not account for न In this latter case we take परम as qualifying सद्य, while in the former, we separate as 'परम् (but) असद्य' V adopts a reading of his own without any ms. to support it न 'यदि पुनरसद्यो न विरह' This reading is no doubt a good one, but being unsupported we have not adopted it The com in V says 'किमस्वा न प्रेयो यदि परमसद्यस्तु विरह इति चतुर्वच पुस्तकेषु पाठो दृश्यते स न सङ्गच्छते इति मत्वा पाठान्तरं कल्पितम्' There is another reading 'न प्रेय किमपरमसद्यस्तु विरह' The meaning is — 'What of hers is not lovable what else? (nothing further need be said) But as for separation from her, it is unbearable' We have to put a strained construction upon the words किमपरम्, otherwise they would be meaningless प्रतीक्षन्ती a female doorkeeper भरत defines a प्रतीक्षारी as 'सन्निविष्टसम्बद्धमानाचार्यसमुपहितम् । निवेदयन्ति वार्त्ता या प्रतीक्षार्यस्तु ता स्मृता ॥' (नाट्यशास्त्र

24 44.) The doorkeeper comes to announce the arrival of a spy of राम. She uses the word उपस्थित which means 'has approached, is impending'. Rama's last thought was about विरह, hence he naturally connects the word उपस्थित with the word विरह that he had uttered last. He thought that प्रतीक्षारि had come to announce that separation from सीता was impending and therefore, being perturbed, hastened to ask 'अयि क'. The प्रतीक्षारि says it is दुर्गुप्त, the personal attendant of His Majesty (that has approached) and then राम feels relieved. The poet has ingeniously used the word उपस्थित so as to be capable of being construed either with विरह or दुर्गुप्त and thereby produces a startling dramatic effect. In these sentences again the poet foreshadows the separation of राम from सीता that is shortly to follow. This device where words that are applicable in two ways, are interposed to produce a startling result on the mind of one of the characters on the stage while perfectly harmless in another connection is called पत्राकाशानक and is of frequent occurrence in Sanskrit dramas. भरत defines it 'यत्रान्दलिन्मुञ्चनान् स्तिग्धम् प्रयुज्यते । ज्ञान्तुकेन भावेन पत्राकाशानकं तु तत् ॥' and instances four varieties of it. The साहित्यदर्पण says 'यत्रार्थे विनिर्दिष्टमिति तिष्ठोन्य प्रयुज्यते । ज्ञान्तुकेन भावेन पत्राकाशानकं तु तत् ॥' VI 45. The साहित्यदर्पण gives a striking example from वेणीवहार. After the words of दुर्वोधन in the 2nd Act 'वर्षासमेव करभोर मनोरथुग्मन्' the कम्पुकी enters and says 'देव मयम्' which becomes connected with the words 'मनोरथुग्मन्' said by दुर्वोधन, while कम्पुकी meant to say 'नय एवैतन्' In the दशरूपक (Act 18) the verse एव तेदे together with the words of प्रतीक्षारि and राम are cited as an example of एव which is defined as 'गृहे प्रसृतसम्बन्धि भिन्नार्थे मरमोदिवन्'. The name दुर्गुप्त given to the confidential spy is significant, inas much as it would often be his lot to come with an evil look when he had to communicate to राम some evil talk current among the subjects. In the रामायण the spy who tells राम of the scandal is named मद्र 'तत्र कथंदा कथञ्चिद्रापय सनयात् । का कथा नगरे मद्र बतन्ते विचरेषु च ॥ मामाश्रितानि कान्वाहुः पौरवानपरा वना । कां च सीतां सनाश्रित्य मद्र किं च दृक्ष्मन् ॥' उत्तरकाण्ड 43 45. मद्र replies 'रायरेचमुत्तरु मद्र मुनिव नच । मद्रराय महाबाहु शशस्ति मुसमाहित ॥ 12 शशु रावन् यथा पौरा कथयन्ति पुष्यापुमन् । कीदृश हारये तस्य सीतासम्भोगत्र मुपन् । मद्रनातोय तु पुत्र रावनेन बलाद्वान् ॥ 17 असाकम्पनि दारेषु सहर्नाय नविष्यति । यथा हि क्रुरये रावा प्रजासन्नुवर्तते ॥ 19 पुद्गलं चरतीति नृगग one who attends in the inner apartment of the king 'कथंगार

मुभूजामन्त पुर साद्वरोषम् । मुदान्तश्चावरोषश्च' इत्यमरः (मुदा उपधापुदा रक्षका अर्थात् समीपे यस्य) पौरा (from पुर) citizens नानपदा (from ननपद country) inhabitants of the country as opposed to those who live in the capital. अपसर्गः a spy यथाईवणः प्रणिधिरपसर्गश्चर स्पष्ट । चारश्च गूढपुरुषश्च' इत्यमरः प्रहितः sent The reading पौरजान पदानपसर्गितुम् is not good as the infinitive of सृष्ट् is either सृष्टुम् or सप्तम् देवीमन्तरेण with reference to the queen (सीता) मन्तरेण in the sense of with reference to or without governs the accusative 'अन्तरान्तरेण युक्त' पा० 2 3 4 अचिन्तनीय नानापवादम् unthinkable scandal. अपवा मन्दभाग्यस्य or such is the duty of my unfortunate self मन्द भाग्ये यस्य स तस्य

P 25 उत्समावर्ते talks in sleep It is a denominative verb from स्वप्न सेव करोति that very thought of separation which was given rise to by looking at the picture and which produced great anxiety afflicts her in sleep We saw on p. 16 of the text that at the sight of दूर्योधनस्य in the picture सीता thought as if she were going to be separated from राम That thought of separation persisted even after she fell asleep and caused सीता to start up in sleep saying 'हं आर्यपुत्रं कुत्रासि' निद्रायाः आवर्तः (impression) स्वप्न उद्रेगं तम् परावृत्तम् touching passing his hand over Verse 39 This verse presents great difficulty in construction. We must remember that the predominating thought in Rāma's mind at the time when he utters this verse is the deep love of सीता for him and her concern at the thought of separation from him We take अद्वैत as the antecedent to which the following relative clauses containing the words यद्, यत्र, यस्मिन् are to be joined. The words 'यद् तस्य सुमानुषस्य' are to be taken as spoken parenthetically Construe एकं तद् सुखदुःखयोर् अद्वैतं कथमपि प्राप्यते यद् (अद्वैतं) सर्वासु अवस्थानु अनुगमम् &c That perfect identity of happiness and misery is a unique thing (एकं) and is sought (and obtained) with difficulty अनु यद् which (अद्वैतं) follows (persists) in all conditions (of life) विभावितो यद् in which the heart finds rest अस्मा रसः the sweetness of which cannot be taken away (even) by old age अस्मा (also अस्मा) in the sense of तदा कालेना स्तिम् which exists in (the form of) the essence of affection ripened through the passing away of reserve in course of time आवरणस्य अन्तर्गतं यद् तस्य सुमानुषस्य (भवतु) blessed be that good person (who secures such an identity of happiness and misery) When husband and wife ardently love one another, the happiness or sorrow of the one is the

happiness or sorrow of the other. राम says that he has secured such a loving wife in सीता and fervently hopes (in the words मद्र तस्य सुमनुष्यस्य) that nothing should intervene to mar the happy union of their hearts. When there is such an identity of happiness or sorrow, the heart of the one that is afflicted finds solace in the love of the other. When husband and wife are newly married there is a certain reserve between them, which passes away in course of time. न द्वैतम् अद्वैतम् द्वैतम् division, difference. The reading श्रम्यते can be construed more easily than श्रम्यते and is preferable. Instead of taking मद्र तस्य सुमनुष्यस्य as parenthetical, we may construe as follows —(येन) कथमपि तद् एकं सुखदुःखयोर् अद्वैतं श्रम्यते तस्य सुमनुष्यस्य मद्रन् blessed is that good man who secures anyhow that unique identity of happiness and sorrow. G gives a farfetched explanation of the last line. G takes सुमनुष्यस्य to mean 'सौमनस्य'. He construes 'तस्य सुमनुष्यस्य कथमपि न एकं मद्रं श्रम्यते हि' (we anyhow desire a unique blessing upon that goodness). G construes अद्वैतं सुखदुःखयो &c. as five clauses, qualifying तस्य सुमनुष्यस्य अद्वैतं सुखदुःखयो would then mean 'which (सौमनस्य) is the same in happiness or misery' अविद्यमानं द्वैतं यन्निवृत्तम्. Apart from the farfetched meaning placed upon सुमनुष्यस्य, there is another difficulty in this explanation. We expect a relative word like यद् in the clause अद्वैतं सुखदुःखयो, as we find in the following four clauses. श्रीरं explains सुमनुष्यस्य as श्रम्यमानम्, which also is extremely farfetched. The com in V says 'मद्रं तस्य सुमनुष्यस्य इति सर्वेण पुस्तकेषु पाठो दृश्यते स च न भाव्यमानः इति मत्वा तस्यैव मद्रं इति परं परिर्वर्तितम्'. Thus the reading मद्रं द्वैतम् is supported by no authority. It may be admitted that the last line becomes simpler if we read मद्रं द्वैतम्. The meaning of the last line then is 'that unique and auspicious love of a good person is anyhow sought for'. If we read श्रम्यते, then 'that love is obtained with difficulty'. With this reading (मद्रं द्वैतम् &c) the verse becomes well connected with the predominant thought in Rama's mind viz. सीता's deep love and her concern at the thought of separation. But there are minor objections even to this reading. In the first place, a relative word यद् must be understood in the first clause अद्वैतं सुखदुःखयो. Further the word मद्रं has no particular propriety, it falls flat. It should be noted that in the दशरूपक where this verse occurs (under II, 7) we read 'मद्रं तस्य' and not मद्रं द्वैतम्. The reading अनुपपन्नं (favourable) for अनुपपन्नं is not bad. कुरुते तस्यन् say 'what you have found (learnt)'.

P 26 विस्मरिता भद्रेण—राय has made us forget the king दशरथ अर्थवाद एव This is a mere secondary matter or praise. The word अर्थवाद is placed in opposition to विधि They are relative terms विधि is that part of the Veda which enjoins the performance of a thing not known from any other source For example स्वर्गकामो ज्योतिष्टोमेन यजेत is a विधि An अर्थवाद is a sentence which has no independent purpose of its own, but which is auxiliary to a विधि either by stating the good that would arise from an observance of the विधि or the evil that would result from its non observance or that gives some subsidiary information Hence अर्थवाद comes to mean 'a mere secondary matter, praise' अर्थसंग्रह says 'महातापेष्वापको वेदभागो विधिः । प्राशस्वनिन्दान्वयरपर वाचयमर्थवादः । तस्य च लक्षणया प्रयोजनवदर्थपर्यवसानम् । तथाहि । अर्थवादवाक्यं हि स्वार्थप्रतिपादने प्रयोजनाभावात् विधेयनिषेधयोः प्राशस्वनिन्दितावे लक्षणया प्रतिपादयति ।' येन धीयते so that it may be remedied प्रतिविधीयते present pass of धा with प्रति and वि कर्णे—हुमुख whispered into Rama's ear, as Sita was near, though asleep शीघ्र सवेग यस्य the force of which is sharp वागेव वज्र—thunderbolt in the form of words (viz the scandal whispered in राम's ear). नाशसितु देव may your majesty take courage or be firm Verse 40 चिकु—governs a noun in the accusative or vocative वैदस्या is to be connected with दूषणम् हा हा उपायै alas! alas! lie upon this stigma applied to सीता consequent upon her dwelling in the house of a stranger, which (दूषण) was wiped off by superhuman means परगृहे वास तेन दूषणम् अद्भुतै उपायै—the reference is to सीता's purification in fire, for which see notes p 9 पतसत्—दूषणम् देवदुर्विपाकात् through the evil development of fate आलर्के प्रसृतम् has spread in all directions like the poison of a mad dog अलर्केस्य इदम् इति आलर्केम् अलक a mad dog 'शुनको भषक आ स्यात् अलर्केस्तु स योगित' इत्यमर (स आ सजातग रप्रयोगो अन्यते दार्यते दशनभवात् अलर्क उमत्त आ । क्षीरस्वामी) The poison of a mad dog — — — — —

having reflected सङ्गणम् pathetically Verse 41 वेनापि दार्येण लोकस्वाराधनं सता व्रतम् to please the people by any means is the vow of the good यत् (व्रत) पूरितम् which was fulfilled तावेन—दशरथेन मां च प्रार्थाश्च मुञ्चता—दशरथ had promised two boons to देवकी She demanded the banishment of राज and the installation of भरत To keep his word, he allowed his dearest son to

go into exile and died in grief for him. But he did not prove false to his word, as he would in that case have incurred the censure of the people. N reads तत्प्रतीतम्—it was established मन्वन्तं सन्दिग्धम्—This refers to the words 'युक्तं प्रवानामनुरजने स्वा' p. 10 (text). Verse 42 यत् is to be connected with चरित्रम् यत् चरित्रम् that good and holy mode of conduct that was rendered illustrious (lit. made to shine) by the solar kings, the best among men. सचित्र—derived from सचित्रं लोकेषु भेषे दीप्तम् past pass. p. of the causal of दीप् अलिन्-चरित्रे मत्सम् धन्यम् alas, lie upon me, an unfortunate man, if, on account of my connection (with that family) there should attach to it some foul report कदम्ब adj. foul, ignominious. वदमानम्—infatuation. Note the words of राम in the रामायण 'अतीतिवत्स गीयेत लोके भूयस् कलचिन् ॥ पत्न्यवापमोदोवात् वावच्छब्दं प्रकीर्त्यते । मकीर्तिर्निन्दते दर्वका निन्देकेषु पूज्यते ॥ कील्यं तु समारम्भ सर्वेषां सुमहात्मनाम् । अप्यहं जीवितं जहा तु म्मां वा पुण्यमा । अन्वाद्भयाद्भीति निपुनर्वनकामनाम् ।' उत्तरकाण्ड 45 12-15

P 27 स्वर्णा एव अनुग्रहं तेन परिजितावनुग्रहं यथा that rendered the earth holy by (conferring upon it) the favour of being born of her राम says that the earth was blessed in having such a daughter as सीता निमिनन्दनन्दिनि O daughter of Nimi and Janaka. निमि was son of इक्ष्वाकु and ancestor of जवक. He began a स्रग् and chose वसिष्ठ as his होता, who asked him to wait for 500 years, as he had no time then. The king sat silent and afterwards finished the स्रग् with the help of गौतम and others. वसिष्ठ cursed him to be विदेह (to be deprived of his body). He cursed वसिष्ठ that he would die. वसिष्ठ was born again as the son of मित्र and वरुण. The gods gave निमि a boon, whereby he was placed in the eye of all beings. See विश्वपुराण IV 5, see रामायण उत्तरकाण्ड 57 'नैवेष्टुं सर्वभूतानां वायुभूतश्चरिष्यति ॥ त्वत्पुत्रे च निमिष्यन्ति चक्षुषि धृषिनीपते । वायुभूतेन चरत्वा निममर्थं युद्धयुद्ध ॥'. पारकवल्लिष्ठारचरीणि मरुतश्च शालं तेन शालते इति श्लाघिनी तस्मात् समुद्धि—endowed with a character that is praised by fire, वसिष्ठ and अरुषती. See notes p. 10, where fire says about सीता 'पावमस्ता न विपते' राममर्थं जीवितं यस्यां whose life was full of राम (and of nothing else) : : to whom राम was all your life. The reading रामैकव्ययिने is good and means 'whose sole life was राम' महारम्ये वास तस्मिन् प्रियसखी तातमिदे who was liked by my father (दत्तस्य) सोमवारिनि who talked little इह प्रणिमन् such an end. Verse 43 जगन्नि the worlds. अयुदा unholy, foul जादवन्त that have a protector वीरो explains "मह लोकीनानपीश, मन नाथा । तथा च 'दसैते तस्य तद्वन्त' इति न्ययेन लोसानां ममि त्वमेव नाधिकेलाय । यदा त्वं ममि आनतयावस्थिता, मह च त्वमि तथवस्थित ।

hearts of राम and सीता beat in unison. Whatever राम thought of doing received the whole-hearted support of सीता and vice versa. But this reading cannot be construed with श्रुतिकाम्. The reading सौनिके for सौनिक is not good. It would mean 'I expose सीता to death = one would hand over a domesticated bird to a butcher'. The loc सौनिके would have to be taken in the sense of the dative सौनिकयता प्राणिदिसास्यानम् तदा जीवति इति सौनिक अस्पृशनीय not fit to be touched किं देवी दूषयामि why should I defile the queen (by the touch of my body)? It should be remembered that सीता had fallen asleep on राम's chest स्वैरम् and gently 'मन्दस्वच्छन्दो स्वैर' इत्यमर उन्नम्य having raised (in declinable past part. of the causal of नम् with उद्) Verse 46 मुत्वे O innocent one (or simple one) कर्मभिश्चण्डाल (न तु जाया) अपूवश्चासी कर्मचण्डाल or अपूवकर्मणा चण्डाल who am a very चण्डाल by my unparalleled actions, or who am a strange चण्डाल in my actions (and not by birth) राम says that he has outdone even the worst of चण्डालs, who would not abandon his own pregnant innocent wife भित्तमि दुग्म् thou hast resorted to a poisonous tree leading to evil results mistaking it to be a sandal tree दुह विषाक (परिणाम) यस्माद् विषयस्य transformed revolutionized जीवलोक the mortal world As long as scandal had not poisoned the cup of their married life, the world was full of hope ambitions and happiness for राम, now that the cup was embittered राम is disgusted with the world and so says विषयस्य संप्रति पीबलोक अण रामस्य The purpose of राम's life has now come to an end पयवसित and अवसित both mean the same thing अवसितम् ended (past p p of सी with अव) असार un substantial कटप्रायम् abounding in worry अशरण helpless (अ निषमन् शरण यस्य) 'शरण गृहरक्षिणो' इत्यमर वा एति what help is there! Verse 47 दुःख हितम् consciousness has been placed in Rama only for the purpose that he might experience pain ममाणि उपपन्ति इति० प्यातिन तै वज्रकीलावित is past p p of वज्रकीलावदे (वज्रकील इवाचरति) ममोप इति my life that wounds the vitals acts the part of adamant nails planted in the heart. राम means that all his life he had bitter experiences and not pleasant ones. One would naturally expect that life would depart under such distressing circumstances. But unfortunately for राम, life persists even though by continuing to live his heart suffers as much anguish as it would have done if nails of adamant had been driven into it. The reading भिरे (tenacious) is not bad. It means —my life is tenacious and does not give

in spite of repeated miseries, just as a वज्रकीर्ण would tenaci-
ously remain where it was driven भूतधात्री the supporter of be-
ings : e earth त्रिपुण—name of a female demon, who was placed
as an attendant on सीता by रावण, when सीता was retained as a
captive in the अशोकवनिका She showed great kindness to सीता and
induced her companions to do the same. See अरण्यकाण्ड सप्त 27 'ततः
सीतामुपागम्य राक्षस्यो मागदक्षणा' । पुनः पश्यमेकार्थमनर्गार्थमथाब्रुवन् ॥ मयदानि
मवानाये सीते पापविनिक्षये । राक्षसो मञ्जुनिन्दन्ति मासनेत्रयामुखम् ॥ 3 सीता
तन्भिरनावाभिहृष्टा सन्निविता तदा । राक्षसी त्रिपुणा वृद्धा प्रवृद्धा वाक्यमब्रवीत् ॥ 4
आमान खाश्वानाया न सीता मञ्जुविषय । जनकस्य पुत्राणि स्तुता दशरथस्य च ॥
5 स्तुतो ह्यवमया इहो दाम्नी रोमरश्म । राक्षसानामभावाय भूतुरासा भवाय
च ॥ 6 मस्तिनानि वाचन् राक्षस किं विवक्षता । राक्षसादि मय पौर राक्षसा
नानुपस्थितम् ॥ 38 It was on account of these kind offices
of त्रिपुणा that राम remembered her परिमुखा इत्येतेन उप are
robbed and insulted by the wretched राम सीता was the treasure
of which they were going to be robbed In spite of the fact that
fire इन्द्रि and अरचनी held सीता in the highest esteem, राम was
going to abandon her this was an insult offered to them को
नाम हाने who indeed am I that I should call upon them now ?

P 29 Verse 48 दि shows 'reason. तूहीन नाम येषाम्

पानना—पारेन 'अती पद् पुनान् पाप्मा पाप विनिषकस्मन्' इत्यमरः.

नामा means—I am so sinful that if I were to take their
names, sin belonging to me would as if attach itself to
them Verse 49 This verse explains why राम is कृतज्ञ and

sinful निष्कान् through trust or confidence. लम्भा निद्रा यदा

मन्—उत्पुष्य having cast aside "आतडेन स्तुरित कठोर गम तेन

पुत्रम् who was heavy on account of the developed foetus that

was throbbing through fear 'रक्षापशुहान्माङ्ग' इत्यमरः The

fear referred to is the one that सीता felt at the sight of परापुराम

and लम्भा is the picture. कव्याङ्गन to beasts of prey or to राक्षसम्

'अयमात्मनि—रक्षनो'—कव्यम् आममास अस्ति इति कव्याद् according to

'अनेजने' पा० 3 2 6० (विद् स्वात् । आममत्ति आमन् । ति कौ) and

'कम् च' पा० 3 2 69 (अदेवद् । कव्याद् आमनाममपक । ति कौ)

निद्रा cruel निर्गन्ता यन्मात्र पश्चिम रवौ this is the last touch of

your lotus like feet by the head of राम The reading अपश्चिम

means the same thing as पश्चिम (अविद्यमान पश्चिम दम्) नेपथ्ये

behind the scenes. नेपथ्यम् means 'the room where the actors

dress themselves' it must be behind the curtain. 'नेपथ्यं तु प्रमा

पदे । रङ्गभूमौ वेपथ्ये' इति हेम . अत्राप्ययम् is what is not good to a

प्रज्ञा A मङ्गल was a special object of regard in ancient India

and hence the word came to mean 'a heinous act.' It is used as an exclamation in the sense of 'help! help! to the rescue' मद्गणि साधु मद्गण्यम् according to 'तत्र साधु' पा० 4 4 98 न मद्गण्यम् अमद्गण्यम् 'अमद्गण्यमव' 'वोक्तौ' इत्यमर This is a fine device. Rāma was brought back to the sense of duty by this cry, when his mind was vacillating Verse 50 उग्रं तप येषाम् लक्षणेन प्राप्तिः frightened by the demon हृषण स्तोम body, collection 'स्तोमः स्तोत्रेऽपरे मृन्दे' इत्यमर शरण्य a protector, शरणे साधु The first half of the verse occurs in the उत्तरकाण्ड मग 60 15 भयापि—राम wonders how the demons could still frighten the sages, when he had uprooted रावण and his host of राक्षसः यावत् प्रेषयामि I shall certainly send The words यावत् and पुरा, when used with a verb in the present, give it the sense of 'certainty in the future' 'यावत्पुरा निषाजयो-द्ध' पा० 3 3 4 (यावद्दृष्टे पुरा भुङ्क्ते । निषाजयेती निक्षयः सोमयत । नि कौ) माधुर्य—of the lord of मधुरा मधुरा निवास भव्य—माधुर, 'मो-म्य निवास' पा 4 3 89 हृषण was the son of मधु and कुम्भीनदी sister of रावण मधु had secured from रूद्र an invincible शूत्र, which was inherited by his son हृषण हृषण dwelt in मधुवन and troubled the sages His capital was called मधुरा After killing हृषण, शत्रुघ्न established a kingdom thereon the Jumna See उत्तरकाण्ड 01 70 'इय मधुपुरी रम्या मधुरा दक्षनिर्मिता । निदेशः प्रामुखाच्छीरमेव मेऽन्तु या १ ॥ न देवा मीनमनमो वादमित्येव राधवम् । भविष्यति पुरी रम्या-शूरीता न संशयः ॥' उत्तरकाण्ड 70 5-6 We shall see in the 7th act that शत्रुघ्न returns after twelve years In the उत्तरकाण्ड, the abandonment of सीता takes place sometime before शत्रुघ्न is sent to punish हृषण The poet reverses the order here The reason is not quite clear, unless it be this that the poet wanted to create a diversion in Rāma's sad train of thoughts In the रामायण also सीता expresses a wish to see for a day the hermitages of sages अगुन 'अपत्यमो वदति इत्यर्थं समुपभिन ॥ निमिच्छति वगरोदे काम किं प्रियतातर ॥ मिन रता तु वैदेही रामं वाक्य-मयादवीत् ॥ नरोऽनानि पुण्यानि द्रष्टुमिच्छामि राघव' उत्तरकाण्ड 42 31-33 वद भविष्यति what will you be, being reduced to this condition? राम alludes to her being pregnant and being abandoned alone in a forest as he meant to do मुह्यया most commendable भवेत्तुह्य look after take care It will be seen in the निष्कम्भक of the 3rd Act and at the end of the 7th that this request was not made in vain. Verse 51 यत् मद्गण्यं and याम् are to be connected with जानकीम् in the preceding sentence. य मद्गण्यम् which (गीता) is the whole auspiciousness of the families (of जनक and राघु) यत्

{and not वा) is used because the predicate is गङ्गत्तुं वाग् is the object of अवावत्तुं the subject of which is 'you (earth)' understood (from the preceding sentence). पुन्य रात्रि दक्षा दु लया being deceived by the evil dream. She dreams that she was separated from राम and hence she cried हा सौम्य &c आयपुत्र प्रदे I look upon myself as if I were without my lord सीता though awake was not yet conscious that राम had left the place where she had fallen asleep. एकाकिनी alone helpless 'एकाकिनिनिष्ठाम् हाने दा० ५ ३ ५' (चात्कन्तुको। एक। दक्षाकी। दक्षक। नि को) तस्मै प्रमदिय्यानि—I shall become angry with him if when I see him I shall be mistress of my heart. This sentence shows how deep सीता's love for राम was. She says that whatever resolves she may make to be angry with him on seeing him all such thoughts would vanish and it would be impossible for her to be angry. मानस प्रमदिय्यान्मू with प्र in the sense 'to be master of governs the genitive of the object. हुरति मे गभमार my heavy foetus throbs. Vide the comment of G on this passage. But it seems to us that the criticism of G looking to the probable age and confidential position of दुमुख, is not at all justified.

Act II.

The events narrated in this Act occurred as we shall see twelve years after the incidents mentioned in the first Act. The scene of this Act is laid in वनस्थान.

P 32 स्वगतं ततोपनायाः welcome to the female ascetic त्वं धनं देयम्. Here the entrance of the तापसी is suggested by these words uttered from behind the curtain. This device is called चुल्लिका 'अन्नवर्निकान्त्यै सूचनायम् चुल्लिका मन्दितदश VI. We shall find later on that this was uttered by a sylvan deity named वासुन्ती and that the ascetic was named आत्रेयी. मध्वगम्य इव देव दम्बा who was dressed as a traveller. मध्वान् मण्डलि इति मध्वग, 'मध्वनीनेऽध्वगोऽध्वन्य इत्येव पृथिक इवपि इन्द्रा' फलानि कुमुदानि च गन्धे दम्बा inside of which are fruits and flowers. पट्टाभरण with an offering containing leaves. मान्मू a respectful offering to a god or venerable person. it often consists of water alone given in a श्रेण 'अध्वमर्घ्यायेऽयं दम्बाय चारिणि' इत्यमर. मध्व is derived from मध् ('मून्ने पूनाविधावर्थ' इत्यमर) with the affix य, according

to 'पादावांम्या च' पा 5 4 25 उपतिष्ठते worships me waits upon me For the आत्मनेपद, see notes p 8 A guest was an object of worship in ancient India the first thing on the arrival of a guest was to offer him अन्न 'संप्राप्ताय त्वतिथये प्रदद्यादामनोदके । अन्नं चैव यथाशक्ति स कृत्य विधिपूर्वकम् ॥' मनुस्मृति III 99 'अतिथिं किल पूजार्हो प्राकृतोऽपि विज्ञानता । धर्मं जिज्ञासमानेन किं पुनर्यादृशो भवान् ॥' मुद्रकाण्ड 1 112 निरीय having spread (Indeehi past part of कृ with ति) The reading निनीय would mean having given' Verse 1 यदेच्छम् at your will to your hearts content (इच्छामनतिक्रम्य—अन्यधीमान्) य = युष्माकम्—The plural is used to show respect सता भवति the meeting of good persons with the good takes place with difficulty (rarely) through their store of merit यदपि शनम् whatever is a fit food for austerities (यः & for ascetics) न पराधीनमिदं य is not dependent on another's will in your case This is another (and a courteous) way of saying 'भवतोऽधीनम्' Verse 2 प्रियप्राया निबन्ध—conduct full of affection, restraint of speech charming on account of modesty निबन्धेन मधुर The restraint of speech is due to modesty and not to any vow &c मृदुत्वा च यः a will naturally benevolent, familiarity that is uncondemnable पुरो वा पश्चाद्वा either before or after (acquaintance or friendship is made with them) रहस्य is the subject of विजयते तदिदं विजयते triumphant is this secret (of the conduct) of the good which undergoes no change in sweetness which is free from guile and which is pure अविषयांसित (विषयांसमप्राप्त) रस (राग) यस्मिन् अनुपधि—अविषयान् उपधि (कपट) यस्मिन् तदनुपधि (रहस्यम्) 'कपटोऽस्ती व्याजदग्धोपध्वरहधनेतवे' इत्यमर जि is परस्मैपदि, but when preceded by ति and वरा, it takes आत्मनेपद necessarily 'विपराभ्यां ने' पा० 1 3 19 कां गच्छामि whom shall I understand your ladyship to be? किं प्रयोजनं यस्य स किं प्रयोजनं with what object in view? Verse 3 अगस्त्य प्रमुरा देवान् of whom अगस्त्य is the foremost. अगस्त्य was son of मित्र and वरुण and was born together with वसिष्ठ from a कुम्भ His hermitage was in the south भूयास many भूयस् is the comparative of बहु उद्गीषविद—उद्गीष विदति जानति इति ऋषिः those who know the उद्गीष उद्गीष here means the syllable ॐ (which is also called प्रणव) ओंकार is a symbol of ब्रह्मन् by repeating the syllable ओम् and by meditating upon it one may in course of time attain to correct knowledge Note मुण्डकोपनिषद् 2 2 4 'प्रमज्जे भुजु हरेते क्षाया ब्रह्म तन्मध्यमुच्यते । अप्रमत्तेन वेदव्यं शरवत्तमयो भवेत् ॥ 'सर्वे वेदा यत्तदमामनन्ति तर्थासि सर्वाणि ॥ यददन्ति । यदिच्छन्तो ब्रह्मचय चरन्ति ततो पद सहस्रमेव

—(श्रीम्योमित्येतद् ॥ एतच्छेवाक्षर मक्ष एतदेवाक्षर परम् । एतदेवाक्षर शता
 मो यदिच्छति तस्य सत् ॥" कठोपनिषद् 1 2 15-16 'ओमित्येदममुदीय
 मुपमीत' छान्दोग्योपनिषद् 1 1 1 तेभ्य अधिगतुन् to learn from
 them. The teacher from whom something is learnt is put
 in the ablative. 'आस्यानोपयोगे' पा० 1 4 29 निगमा तद्विषा = वेदान
 विषा निगम means वेद and निगमात् means वेदात् 'वित्तिरथ पुर वेदो
 निगमा' इत्यमर The वेद is composed of मन्त्र and ब्राह्मण, the last
 part of the latter being called आरण्यक. The principal उपनिषद्
 are contained in the आरण्यक and form the most important
 part of them. The उपनिषद् contain the knowledge of Brahma.
 The knowledge contained in the Upanishads was called वेदान्त
 विषा. Note 'वेदान्तविज्ञानमुनिशिक्षिताया संन्यासयोगाद्ययं गुह्यतत्त्वा ।' सु
 ऋग्वेदोपनिषद् 3 2 8 'वेदान्त परमं गुह्यं पुराणस्यै प्रचोदितम् । नाप्रद्यात्ताम दातव्यं
 नापुनायादिष्याम वा पुन ॥' अथाथरोपनिषद् 6 22 ब्रह्मीविषयायां from
 the side of ब्रह्मीभिः

P 34 यदा नावत् when. पुराणश्रामी ब्रह्मवादी च तम् ब्रह्म वदतीति
 ब्रह्मवदिन्—one who expounds the knowledge of ब्रह्म see येनाथनरो
 पनिषद् 'ब्रह्मवादिनो वदन्ति । नि कारा ब्रह्म कुत स जाया नीवाम केन क व संप्र-
 तिष्ठा । प्रथममम्—ब्रह्मीयम् He was the 10th son of प्रथेयम्
 'मथनो'ह दशम पुत्रो राधवनरन । उत्तरकाण्ड 06 18 ब्रह्मवाराधनाय
 उवाचते wait upon for the thorough exposition of ब्रह्म ब्रह्म
 वाराधनाम् वारम् अवनम् (is going to the other side) 'साकृन्वा
 सन्नवने वाराधनपुराणा' इत्यमर तत्तो दान—what is the reason of
 the trouble of this long journey undertaken by your ladyship ?
 अवधानम्—obstacle to study इति—shows 'reason' कीदृश—
 supply प्रत्युह after it. तस्य—ब्रह्मीदे देवतारिदेरेण by some parti-
 cular deity or distinguished deity सर्वप्रकारे ब्रह्मतन् wonderful
 in all respects इत्येकम् a couple of boys of the age when
 children are weaned. स्तन्ये (mother's milk.) तस्य त्राग स मया
 यमिन् व्यागनायकम् (बहुवीहि) 'सुद माया परेच्छदे अस्ते च परिमाणे सा'.
 उपनिषद् presented As to the deity presenting the two boys,
 see 3rd Act p. 56 तत् दारकदम् This is the subject of उद-
 येहयति न येहयति not only do (the boys) excite affection
 in the innermost hearts of the sages, but of all beings,
 movable and immovable अन्तराद्य internal तत्तानि—senses,
 feelings. उपयेहयति—a denominative verb from येह अति—intro-
 duces a question. अपि मयि does anybody know their names ?
 नाद्य संविदानम् G seems to have read 'संविदानम्, which means
 'a sign', also 'knowledge' हिन् shows that the speaker has no
 direct knowledge of what she says, but has only heard it

from others मरहस्यानि accompanied by miraculous mantras (for discharging them against an enemy) For अम्मकास see notes p 17 आजमसिद्वानि perfect from birth, obtained from the moment of birth चित्र adj wonderful. ती=कुशलौ धात्रीकर्मन परिगृह्य having accepted them (having taken charge of them) beginning from the duties of a nurse. This means that, as the boys were of very tender years बालीनि had to perform even the duties of a nurse for their benefit The reading धात्रीकर्मवस्तुन is not better than the one in the text It means the same thing The word वस्तु is rather superfluous It we read धात्रीकर्म वस्तुन परिगृह्य, the reading yields a good sense and is preferable to कर्मन It would mean having literally (as a matter of fact) accepted the duties of a nurse निवृत्त चौरकर्म देवा तयो —on whom the ceremony of shaving the hair and keeping locks on the head has been performed निवृत्त carried out This ceremony was performed in the first or third year of a boy according to family custom 'चूडाकर्म दिनातीना सर्वेषामेव धर्मन । प्रथमेऽब्दे तृतीये वा कर्तव्य भुति चोदनात् ॥' मनु० II 35 so आश्वनायन in his ग्रहमूत्र says 'तृतीये वने चौरु यथाकुलधर्मं वा The reading वृत्तचूर्ण means the same thing (वृत्ता चूर्ण चूर्णकर्म ययो) त्रयीवर्जम्—This is a gerund in अम् combined with the word त्रयी, the meaning being त्रयी वर्णयित्वा See notes p 1 for an explanation of the gerund in अम् (पनुत्) त्रयी means वेदत्रयी, the three Vedas, ऋग्वेद, यजुर्वेद and सामवेद 'विद्यायुक् मामयजुषी इति वेदान्धयस्त्रयी' इत्यमर इतरास्त्रिणो द्वापिता the other three lores (except वेदत्रयी) were thoroughly ground into them Before the उपनयन is performed a द्वित्र is not entitled to study the Vedas Hence the boys were taught all विद्या except वेदत्रयी इतरास्त्रिणो विद्या—According to writes on politics a king should study four विद्याः See कामन्दकीयनीतिसार 'आन्वीक्षिकी त्रयी वाग्वा दण्टनीतिश्च शाश्वता । विद्याश्चतस्र एतता योगसमाय देहिनाम् ॥ एकेव दण्टनीतिस्तु विवेकी शनसी भित्ति । विद्याश्चतस्र त्वेना इति नो गुरदर्शनम् ॥' II 2 5 6 Therefore, as the त्रयी was not to be studied before उपनयन, the other three were taught to the boys आन्वीक्षिकी (आत्मविद्या) metaphysics वार्ता agriculture, दण्टनीति politics and statecraft कामन्दव includes under त्रयी not only the Vedas but the अङ्ग and पुराण also 'अङ्गानि वेदश्रवणो मीमांसा न्यायवित्तर । धर्मज्ञास्य पुराण च त्रयीद सर्वमुच्यते ॥' II 13 Some editions read इतरा विद्या (omitting तिस्र) In that case we may explain as above or take the विद्या to be fourteen, which is the usual number 'पुराणवायमीमांसाधने शास्त्राभिधितः । वेद स्थानानि विद्याना धर्मस्य च अनुद्देश ॥' याज्ञवल्क्यस्मृति

I. 3 (4 Vedas, ॥ अङ्ग, पुराण, न्याय, मन्त्राणां and धर्मशास्त्र). सावधानेन—understand वाचनिकेना, which occurs in the beginning of the speech. सावधान (अवधानेन सह) careful परिनिष्ठाविता (were completely finished or established) past pass. p. of a denominative verb निष्ठापयति from निष्ठा or past pass. p. of the causal of स्था with परि and नि. The reading परिनिष्ठितो seems to be an emendation made to avoid the rather strange word परिनिष्ठाविता गर्भेका . नीय having been invested with the sacred thread in the 11th year after conception in accordance with the rites laid down for a क्षत्रिय. गन्धर्वदेशे. See मनुस्मृति II 36 'गन्धर्वदेशे कुर्वन् ब्राह्मणोत्पन्नपुत्रम् । गन्धर्वदेशे राक्षो गन्धर्व द्वारद्वे विद्यः ॥' As लव and कुश were sons of a क्षत्रिय family their उपनयन was performed in the 11th year. क्षत्र—derived from क्षत्रम्—belonging to the क्षत्रिय (tribe. कल्प) rites. 'कल्पे विधित्तमौ' इत्यत्र. According to मनुस्मृति II 41-46 a क्षत्रिय-ब्रह्मचारी had मौनविद्यया, a ब्रह्मज्ञ, a दण्ड of दण्ड or तक्षिर &c. गुह्यान् वचनेना. He is called गुरु in accordance with the words of the दाक्षकल्पस्मृति 'स गुरुरं किञ्च कृत्वा वेदनस्य प्रयच्छति' I 34. वना द्वौ the (two) boys were taught the lore of the three Vedas. Note 'जन्तुः गुरु' हिमं नशाभ्यादलेखकम् । वेदनान्वापनेन शौचाचाराश्च शिक्षयेत् ॥' बह्व० I. 15. Mark the construction. तौ विद्वानवीदते (primitive); गुरुर्ना विद्वान्वापयति (causal) गुरुना तौ विद्वान्वापयन्ते (passive of the causal) अविमर्शस्ये प्रज्ञा मेधा च दयो—whose power of understanding and memory are extremely brilliant अत्यशये: of persons like me भव्यभादि: अन्य महा. सि it is not possible for persons like me to study along with these (brilliant boys). This shows that in ancient times males and females often learnt together at the feet of the same master. Verse 4 विवरति इवेः प्राप्ते to an intelligent (student). न च हन्ति वा but he does not put into them nor does he take away (destroy) from them the power of (grasping) knowledge. अथ वि तदपि But as regards the result there is a vast difference between the two, and it occurs this way. प्रभवति द्यः a pure gem (crystal) can take in an image but not so (a clod of) earth and other like things. The reading विमोद्गाहे means the same thing as विमोदयते. The reading हृत्त वपः would mean 'a heap of earth'. The meaning is that to crown the efforts of a teacher with success there must be a capable student. Compare for the idea underlying the verse, 'तत्त्वविशेषे नन्द गुणान्तरं तत्र वि विद्वान्वापयति । एव ह्य समुद्रमुत्तौ मुक्ताकण्ठा पशोरस्य ॥' चापि विद्वान्वापयति I, 'किञ्च हि वसुधैविता प्रसीदति' रघु० 3. 29, 'चीदये वातिरा-स्तानि सत्त्वोपनिष्ठा कृतिः । न शाने. साम्प्रतिता वपुर्मुक्तामेषु ॥' मुद्रावधत्त I.

नव मयूह is this that obstacle to study (on account of which you left वाल्मीकि's hermitage)? अपर क what is the other (obstacle)? माध्यन्दिनसवनम्—for the midday bath. There were three saven in the day, प्रातः सवन, माध्यन्दिनसवन and तृतीयसवन. See छान्दोग्योपनिषद् 'ब्रह्मवादिनो वदन्ति यदसूना भान सवन रद्राणा माध्यन्दिन सवनमा दिव्याना च विश्वा देवाना तृतीयसवनम्' 2 21 1, बालराष्ट 14 'अभिपूज्य तदा दद्या सर्वे चक्रुयथादिधि । प्रातः सवनपूर्वाणि कर्माणि मुनिपुत्रवा ॥ ऐन्द्रश्च विधिवदत्तो राजा चाभिपुतोऽनय । मध्यदिन च सवनं प्रावर्तत यथाक्रमम् ॥ तृतीयसवनं चैव राजोऽयं सुमहात्मनः' 5-7 सवनम् may mean sacrificial 'rites' or 'bath'. समया पत्र went to the river तमसा. This is in accordance with the रामायण. After वाल्मीकि heard from नारद the praise of राम, the former went to the river तमसा which was not far from the Ganges. 'स मुहूर्ते गते नलिनदेवलोक मुनिसदा । अगाय तमसातीरं जाह्नव्यास्त्व विदुरा ॥ बाष्पकाण् 2 3 युग्म रेक one out of two क्रीञ्च (herons) birds that were moving about as husband and wife युग्मेन चरत ॥ नि युग्मचारिणौ The subject of अभ्युदैरवत् is ब्रह्मर्षि आकस्मिक प्रत्यक्षमान दम्बा that flashed upon him suddenly अव्यलिङ्गीणाम् not confused or mixed up (i.e. free from faults of composition). The reading अव्यलिङ्गीणानाम् means 'the letters of which were not confused but were distinctly articulated'. वानु परिणतानाम् that had developed into the अनुष्टुप् metre परिच्छिन्नम् (for परिणतानाम्) means that had been measured i.e. put in the definite shape of अभ्युदैरवत् uttered (Imperfect of ईर् 10th conj. with अस्मि and उन्).

F 38 Verse 5 (हे) निषाद त्वं शाश्वती सम प्रतिष्ठां ना भगम यत् क्रीञ्चमिधुनात् एक कालमोहितम् अवधी O you hunter, may you not attain for endless years a firm standing (position), since you killed one out of a pair of क्रीञ्च birds that was smitten by passion शाश्वती ममा is accusative of time according to 'कालाज्जनोरत्न-नसंयोगे' पा० 2 3 ॥ (इदं द्वितीया स्थात्) ममा a year (used in the plural) प्रतिष्ठा permanence high position, fame, attainment of desired object मा भगम this is not in accordance with पाणिनि 'न माङ्योगे' पा० 6 4 74 The augment अ in the case of the Imperfect and the Aorist is omitted when used with मा. In order to free this verse from the fault of being un-Paninian the commentators have made frantic efforts वीर० separates अस्तु अम (अहम्मीक अवियमाना मा लक्ष्मीर्यस्य स अम) यम् Some say मा is not that particle मा which is meant by पाणिनि, but it is a distinct one meaning 'न'. The verse is also interpreted as अप्यप्यङ्ग to राम 'मा लक्ष्मीर्निपीदति अस्मिन् इति मानिषाद् यत् यसात् क्रीञ्चमि

युनात् मन्दोदराकारुपादेक रावा काममोहित अवधी हतवानसि तस्मात्सं शम्भवी
 सना अनेकान्तवत्तरान् अद्वितीया प्रतिष्ठामसृष्टैश्वरानन्दावाप्तिन् अगम प्राप्नुहि
 विल्क सवत्त as quoted by विल्क says 'नितरा सादयति पीडयति इति
 रावग । तस्य सन्नुद्धिर्हे निषाद रावग । यत् यसात् कौञ्चमिभुनात् । अल्पीभावाधकुञ्जे
 पचाद्यत् । कुञ्चन् । तत् स्वाधिकोऽयः । कौञ्चन् । राज्यश्रवणवनासादिदुःसादत्यल्पीभूत

यन्मिथुन सीतारामरूप तस्मादक सीतारूप वसादवधी नभाम्दधिकपीडा प्राप्ति-
 तवानसि तस्मात्सं प्रतिष्ठा अत पर मा गम" This verse occurs in
 बाल्मीकि 2 15 The रामायण itself says that the शोक (sorrow)
 which बाल्मीकि felt at the death of the bird became trans-
 formed into a शोक 'एद्वद्वोऽक्षरसमस्तशीत्यसमन्वित । शोकैर्वस्य प्रवृत्तो
 मे शोको भवतु नान्यथा ॥ समाश्रयेद्युगिर्व्य पदैर्गतो महर्षिः ॥ सोऽनुष्वाहरणा
 द्रूप शोकः शोकत्वमागतः ॥ तस्य बुद्धिरियं जाता महर्षेर्भाषितात्मनः । हृत्स्व
 रामायण काव्यमीदृशैः करवाण्यहम् ॥ बाल्मीकि 2 18, 40-41 The
 ध्वन्यालोक has the following कारिका and वृत्ति "काव्यस्याना स पवाय
 स्यात्वादिकवे पुरा । कौञ्चद्विपयोगोऽयं शोकः शोकत्वमागतः ॥ विविधविधि
 द्वाव्यवाचकरचनाप्रवञ्चनाया काव्यस्य स एवार्थः सारभूत सन्निहितमहचरावि-
 र्हकानरकौञ्चाक्रन्दश्चनितः शोकः एव शोकनया परिणतः 'मानिषाद &c. (the
 whole verse quoted)" pp 26-27 विचित्रम् It is a wonder that
 आनाया तार this is a fresh advent (1st incarnation) of metre
 other than that (contained) in the Veda. 'सृष्टिः स्त्री वैद आम्नाय'
 'स्त्री धमस्तु तद्विधि' इत्यमरः In the Vedas there are various metres
 such as गायत्री, त्रिष्टुप्, जगती &c The अनुष्टुप् is also used in the
 Veda (as in the पुरुषसूक्त), but rarely The अनुष्टुप् पद contains eight
 letters in the Veda also as it does in post-Vedic literature, but
 it is not so regular as we find it in the रामायण and other works of
 classical Sanskrit literature 'लोके षष्ठं गुरु षेप सप्तत छन्दः पञ्चमम् । द्वि-
 तुष्टपदोऽहम् मन्त्रं दापमन्यवो ॥' In the classical अनुष्टुप्, the 5th letter
 is always short, the 6th always गुरु the 7th is the 2nd and
 4th एङ् is short and दीप्ति in the 1st and third The other letters may
 be either short or long In the Veda even these scanty restric-
 tions are not observed (e g in सहस्रशीर्षा पुरा the 5th letter is long
 and the 6th is short). It is therefore that the अनुष्टुप् as first
 employed by बाल्मीकि is called नूतन छन्दःमानवतारः It was a new
 departure in the employment of the अनुष्टुप् metre made by बाल्मीकि
 तेन समयेन at that time आविर्भूत शब्दब्रह्मा प्रकाशयन्ति in whom the
 light of ब्रह्म in the form of words had manifested itself The eternal
 ब्रह्म can be understood only through words words are themselves
 a visible phase of the ever present but invisible all pervading ब्रह्म
 Hence words are called शब्दब्रह्म In the उपनिषद् it is said that

the Vedas &c are the निवसित of ब्रह्म 'अस्य महतो भूतस्य निवसितमेतच्चदृग्नेदो &c (मृहदारण्यकोपनिषद् 2 4 10) Note the first verse of the वाक्यपदीय (a grammatical work) 'अनादिनिधनं ब्रह्म शब्दतरङ्ग यश्चरम्। विवर्तेऽर्थे भावेन प्रक्रिया जगती यत् ॥' ब्रह्म is often spoken of as the light of lights 'तमेव भान्तमनुभाति सर्वं तस्य भासा सर्वमिदं विभाति' कठोपनिषद् 2 5 15 भूतानि भावयतीति who creates beings पद्म योनि यस्य स ब्रह्मा. ब्रह्मा is represented as sprung from a lotus in the navel of विष्णु प्रबुद्धोऽसि ब्रह्मणि you are enlightened as to ब्रह्म in the form of speech वाक् आत्मा (रूपं) यस्य अव्याहतं चक्षुः your poetic (or imaginative) eye will be prophetic and will have unimpeded light. अव्याहतं ज्योतिः यस्य The physical eye is impeded by intervening objects, but the eye of imagination can wander forth without let or hindrance अवेरिद् आर्यम्—[it belonging to a ऋषि is possessed of superhuman sight, as the sages of the Vedic hymns had प्रतिभैव चक्षुः प्रतिभा—the creative faculty of the mind, genius हेमेन्द्र in his औचित्यविचारचर्चा quotes from महुतीत the following definition of प्रतिभा 'प्रभा नवनवोभेषशालिनी प्रतिभा मता' (प्रतिभा is such intelligence as is capable of ever fresh flashes) अभिनवगुप्त in his ध्वन्यालोकलोचन (p 29) says 'प्रतिभा अपूर्वदत्तनिर्माण क्षमा प्रभा' The reading प्रातिभे चक्षुः means the same thing as प्रतिभाचक्षुः The reading चक्षुः प्रतिभातु (let your eye shine or appear) is bad आद्य the first It is usual to call वाल्मीकि the first poet and the रामायण the आदिकाव्य Vide G as to this The रामायण itself contains the verse 'आदिकाव्यमिदं चार्पे पुरा वाल्मीकिना कृतम् ॥' उत्तरकाण्ड 128 105 तत्रैव where he had manifested himself to वाल्मीकि अतर्हित disappeared The poet here closely follows the रामायण See बाटकाण्ड 2 'रामस्य चरितं कृतं कुं त्वमृषित्तमम् । 32 वैरेक्ष्य यदुक्तं प्रकाशं यदि वा रह ॥ 34 तथाप्यभिहितं सर्वं विदिष्ये मे भविष्यति । न ते वागमूढा नाव्ये वाचिदत्र भविष्यति ॥ 35 इयुस्त्वा भगवान् ब्रह्मा तत्रैवान्तरधीयत ।' 38 प्रथमं प्रणिनाय composed the history named रामायण which was among men the first development of its kind of ब्रह्म in the form of words. This means that the रामायण was the first composition of its kind or a historic poem इतिहास—'इतिहास-पुरातनम्' इत्यमर ('इति ह आसीद्यनेतीतिहास इतिरेवमर्थे ह मिलाये' इति शीरस्वामी; 'इति ह इति पारम्पर्यापदद्वेयवम्। तदास्ते अम्बिश्रिति यम् न्यारयायुषा) रामायणम् (रामस्य अयनं वर्णनं अत्र) The word विवर्त requires explanation and careful attention The poet has used it in this drama again in the third Act and in the sixth In the technical language of the Vedānta philosophy, विवर्त means an illusory appearance presented upon a real substratum & 7 the idea of a

though what remains of you is your name alone. नाम शेष यस्या
आत्रेयी, who had come from वाल्मीकि's hermitage, knew about the
abandonment of सीता on the skirts of the forest and not having

सीता, आत्रेयी feels as if सीता were present before her in flesh and
blood The reading बल्यबन्धुवर्ग (collection of dear relatives) is
not good. We shall have to hold in that case that लपोवन, पञ्चवटी,
गोदावरी, प्रमदवर्ग are called the बन्धु of सीता by आत्रेयी वासन्ती—The
poet has up till now used the word वनदेवता But as the audience
has learnt from the preceding speech of आत्रेयी and the reply
to it that the name of the वनदेवता is वासन्ती, the poet hereafter
uses the name वासन्ती वासन्ती only knew that राम returned to
अयोध्या with सीता after the destruction of रावण She was totally
in the dark about the events in अयोध्या (or the scandal
among the people and सीता's abandonment) किं देव्या what
great calamity has befallen queen सीता? अत्याहितम् a great cala-
mity or misfortune 'अत्याहितं महाभीतिं कर्म जीवानपेक्षि च' इत्यमर
(अतीव आधीयते स मनसि) न रेवञ्च वादयति not only a mere cala-
mity but also accompanied by a scandal देवस्य निपात stroke
of fate वासन्ती, the sylvan deity presiding over जनस्नान, where
सीता had lived formerly for a long time was a great friend
and admirer of सीता and so swooned on hearing the scandal
about सीता महामाया noble woman (यहान् भाग यस्या) ईदृशते
भाग such is the lot for which you are created निमाणस्य (जीवितस्य)
or निमणे भाग अहं स्वयां enough of you She means that she
wishes to have nothing to do with him any more मत्साद लक्ष्मणे-
न लक्ष्मण at the command of राम accompanied सीता who all the while
was thinking that she had been sent for a day to fulfil her longing
After crossing the Ganges लक्ष्मण with tears in his eyes broke to
सीता the fact that he had been ordered by राम to abandon her
near वाल्मीकि's आश्रम on account of the scandal among his subjects
लक्ष्मण then left her there and returned to अयोध्या See उत्तरकाण्ड
मग्न 44 48 सीता वृत्ति Is there any news as to what became of
सीता? आदार-पदीवसिष्ठाम्या अपिष्ठितेषु अपिष्ठित superintended by, head-
ed by. तदा at the time when सीता was abandoned We saw
above (p II text) that ऋष्यशृङ्ग commenced a sacrifice lasting for
12 years To that sacrifice all except राम and सीता had gone
(p 9 of text) संपत्ति. सत्रम्—we are told here that the sacri-

Official session lasting for 12 years had come to an end. From this passage we see that between the events narrated in the first Act and those in the second, a period of twelve years had elapsed. विनाशिता sent back, bidden farewell to. वधूविरहिताम् deprived of (our) daughter in law (सीता) अनुनोदितम् seconded, approved परितुष्टा वाच—supply वामन् or निगता. G seems to have read 'वलिष्ठस्यापि भद्रा' which means 'वनिष्ठ had an inclination'

P 39 स राजा सुमति in what work = that king now engaged। विनारम्भ = another reading व आरम्भ (undertake) दम्भ Mark that वामन्ती does not use the word राम or रामम्भ. She resents the treatment meted out to her friend and does not wish to take his name even. She suggests that he is a mere king and that he forgot his duties as a husband in abandoning सीता व आचार यस्य स किमाचार Compare लघ्वो ज्ञान (text p 33) कुरु कान्त he has begun the अश्वमेध sacrifice अश्वमेध (अश्व मेधये हिम्यतेऽथ) a horse sacrifice. In ancient times this sacrifice was performed by kings for progeny, but subsequently for sovereignty. A horse was let loose to wander over the earth for one year protected by an army. When the horse entered any foreign territory, the king had either to yield or to fight the army. After the horse returned at the end of the year the rites were performed amidst great rejoicings. In the बालकाण्ड सप्तः 1^o 14, a detailed description of the अश्वमेध performed by दत्तत्रय is given. हा वीरमरिः alas! he (upon him), has he married also! Such rites as अश्वमेध were to be performed along with one's wife. As सीता had been abandoned वामन्ती inferred from the fact that राम had begun the अश्वमेध that he must have married some other woman. This gives her a shock and she asks the question 'परितुष्टमने' Compare बालकाण्ड 13 'यद्यत्र गता सर्वे यथाज्ञानं यथाविधि। श्रीनाथ सह पत्नीमी राजा दामाश्रुपविशतः॥ 41 का चारिणी then (if he has not married again) who is the wife co-operating with him in the religious rites in the sacrifice? हिरण्य कृति the golden image of सीता (is the सहपदमंचारिणी of राम in the sacrifice). हिरण्यम् = derived from हिरण्य with the affix मय used in the sense of रिहार. Rama had abandoned सीता not because he himself did not love her or because he had any doubts about her, but as a painful duty towards his subjects. His love had abated not a whit by the lapse of twelve years and still cherishing in his heart his love for one whom he supposed to be dead, he had placed a golden image

of सीता by his side in the place of सीता Verse 7. वञ्चादपि कठो
 राजि harder than even adamant लोकेषु उत्तरा भद्रा लोको इति
 who is able to know thoroughly the hearts of extraordinary
 men! When his duty to his subjects required him to abandon
 सीता, he made his heart as hard as adamant and abandoned
 her All the while his heart had a soft corner for सीता, which
 was shown by his remaining unmarried and placing a golden
 image of सीता as his सहपर्वचारिणी in the अश्वमेध Compare 'संपत्सु
 महता चित्तं भवत्युत्पलकोमलम् । आपत्सु च महाशैलशिलासंघातकर्कशम् ॥' भर्तृहरि
 The रामायण also mentions the golden image 'वाञ्छनीं मम पत्नीं च
 दीक्षायां शश्व कर्मणि उत्तरकाण्ड 91 25 विरुद्ध let loose- वामदेवेन अभि
 मन्त्रित As वसिष्ठ was in the hermitage of वाल्मीकि, वामदेव became
 the officiating priest अभिमन्त्रित consecrated by the repetition
 of mantras मेघेय holy fit for a sacrifice उपकल्पिता appointed
 यथाशास्त्रम् शास्त्रमनतिक्रम्य (अ-वसीभाव) according to the precepts in
 the sacred books See below the words of हव (after IV 26)
 'त्वं न पश्यस्य प्रयेकं ज्ञातसंख्या ६०' अधिष्ठाना leader- हव्यमात्मज In the
 रामायण, it is हव्यमात्मज himself who is sent as the leader of the
 army accompanying the horse see उत्तरकाण्ड 92 2 'कस्मिन्महर्षेण
 सार्धमेव च दिनियुज्य च' अज्ञात दिव्यानां भक्षणां संप्रदाय येन to whom the
 traditional knowledge of miraculous weapons had been com-
 municated चत्वारि जहानि यस्य तत्र चतुरङ्ग, चतुरङ्गं च तत्र साधनं च तेन-
 अन्वित accompanied by an army consisting of four arms The
 four arms are हस्ति, रथ, अश्व and पदात (infantry) 'साधनं मृतमरकारे
 सैन्ये सिद्धौ च गतौ' इति मेदिनी कौतुकम् admiration. कुमार पुत्र
 what, even prince हव्यमात्मज has got a son? इत्युवाच now there is
 life in me She means that on hearing of the sad news about
 सीता, she thought herself almost dead but on being told that
 हव्यमात्मज's son is a warrior she has derived some comfort मृतं द्वारे
 having thrown at the royal gate the corpse of his son मोर
 कोपितम् beating his breast he proclaimed that an evil had be-
 fallen a राज्ञः मोरस्ताडम्—उरम ताड (ताडनम्) उरस्ताड उरस्ताडेन सह
 यथा स्वात्तया सोरस्ताडम् (अ-वसीभाव) न रामभद्रे when राम who was
 full of sympathy was observing his own fault in this (the राज्ञः's
 son's death) saying no premature death can occur amongst the
 subjects without some fault of the king 'राज्यं अद्वार' (misdeed,
 fault) अतरेण (without) governs the accusative वरुणामय—the
 affix मय shows प्राप्ति here In the रामायण, it is the राज्ञः, whose
 son met a premature death, who lays all the fault at राम's door
 'रामस्तु दुष्टं विचिन्वन् न संशयः । यथा हि विषयस्थानां बाधनां मृत्युरा

—P 38 ॥ राजशौर्यैर्विपद्यन्ते प्रयाहाविधिप्राप्तिताः । अमर्त्ये दि नृपनावकाले विद्यते
 जन ॥ दत्ता पुरेषपुत्रानि जना जनपदेषु च । कुर्वते न च रक्षसि तदा कालकृत्
 भयम् ॥ उत्तरकाण्ड 73 10, 16-17 राम too admits the correctness
 of the Brahmana's words in सृग 76 11 अद्य चरत् a heavenly (lit.
 bodiless) voice rose up In the रामायण, it is नारद who tells राम
 about the cause of the Brahmana boy's death. Vid. उत्तरकाण्ड 74
 Verse 8 वृषल-युद्ध 'शूद्राश्चावरकांश्च वृषलाश्च अपन्यवा' इत्यमरः तप्यते
 (1 A) undergoes severe penance शीर्षं ते his head should be cut
 off by you. शीर्षच्छेदः अहति इति. 'शीर्षच्छेदश्च' पा० 5 1 65 (शीर्षच्छेद
 नित्यमहति शीर्षच्छेदः । नि की) जायते bring back to life. Accord-
 ing to writers on पर्यायः a शूद्र was not authorized to study the
 Vedas or to practise तपस्या His only duty was to serve the
 three higher castes He would have been guilty of अपर्ण if he
 had violated the rules laid down for his class. 'विप्रमेवैव शूद्रस्य
 विहितं वर्णं कीचते । यदोऽप्यस्मि कुरुते उद्वेगवत्स गिहकस्य ॥' मनु० 10 123

P 40 शत्रुघ्नस्तुतैव immediately after hearing this. आहूतः
 इषाया पाणी यस्य who had a drawn sword in his hand. पुष्पक विमानम्
 —This was the aerial car of कुबेर which शत्रुघ्न had wrested from
 him. After शत्रुघ्न's destruction, राम had dismissed पुष्पक and asked
 it to go to कुबेर and to return to him when he remembered it.
 See उत्तरकाण्ड सृग 41 द्विच are the four principal cardinal points
 विदिशु the four subquarters, south east, south west, north west
 and north-east वृषपः lit one who drinks smoke &c inhaling
 smoke as a sort of penance. 'तस्मिन् सरणि दप्यन्त वापस पुनरुपय ।
 ददश राघव धर्मोऽस्त्वमानमधोमुखम् ॥' उत्तरकाण्ड 75 14 For taking in
 smoke, he must have hung head downwards. अवि नाम—these
 words are often used in the sense of 'would that, I hope that.'
 बहोराभूत advanced (i.e. hot) राममद्र—note that रामन्दी softens
 towards राम

Verse ॥ The subject of अर्चन्ति is कुलायुधम्, the object
 being गोशिवराम कटुता (कटुयुता) द्विपाना मडपिण्डा (कटोलनित्य)
 देवा कदा वलात् आक्रमेण by the shaking due to rubbing (against
 them) the round and itching temples of elephants स्रग्जिने
 कुसुमे with flowers loosened from their stems by the heat and
 falling down (by the shaking &c). यदेव (निशेधेन) सतिव दपन
 वेणुम् छाया त्वच (an ally of द्रुमा)—छायाया अदकिरमाणा विपिरा
 (शङ्कनय) देवा मुले व्याकृष्टा कीया दाम्ब वा कीया (बहुवीहि) कीया
 त्वच वेणुम् (बहुवीहि)—the barks of which had worms drawn out
 of them by the beaks of birds that were scratching for food in

their shade कूबन्ति हानानि कपोतानां कुङ्कुमा च कुलानि येषु on which there are swarms of doves and fowls that are crowing and tired (by the heat) कुलायद्रुमा trees having nests on them अपस्किरणम् pr part of कृ (6th conj) with अय कृ ॥ परस्मैपदि but, in the sense of 'joy' 'maintaining oneself', 'making a nest', it takes आत्मनेपद- 'किरतेर्हर्षोविकाकुल्यकरणेभिति वाच्यम्' वार्तिक स ॥ is prefixed to कृ when preceded by उप in the sense of scratching the ground on the part of quadrupeds and birds on account of हर्ष, जीविका and कुलायकरण 'अपाक्षुत्पणाच्छुनिष्पातेखने' शा० 6 1 142 (अपात् किरते सुद स्यात् । ति कौ) 'सुदसि हपादिचेष बलम्' वार्तिक (अपस्किरणे दृष्टे दृष्ट कुङ्कुमे मध्वार्थी आ आश्वार्थी च । ति कौ) कुलायद्रुमा—कुलायद्रुमा द्रुमा (मध्यमश्लोकी समाम like शारुपाधि) 'कुलायो नीचमस्त्रियाम्' इत्यमर Mark the alliteration in this verse, especially in the first and fourth lines The figure in the words अर्चन्ति &c is उत्प्रेक्षा विष्कम्भ or क—॥ is an interlude between the Acts of a drama carried on by one or more characters, who connect the story of the drama and the minor details of the plot that are not represented on the stage by briefly explaining to the audience what has occurred in the intervals of the Acts or what is about to happen in the future. It is of two kinds शुद्ध and ससीर्ज, the former when the persons engaged in it are characters of middling status and the latter when either one or more of them are inferior characters. The साहित्यदर्पण defines it as 'वृत्तवर्तिष्यमाणानां कथाशाना निदर्शक । सक्षिप्तार्थस्तु विष्कम्भ आदावङ्गस्य दृश्यत । मध्येन मध्यमाभ्या वा पात्राभ्यां संप्रयोजित । शुद्ध स्यात्स तु सङ्कीर्णो नीचमध्यमवस्तिनः' Here it is शुद्ध, as आत्रेयी and वासन्ती are both मध्यमात्राः. This is a fine विष्कम्भक in its own way, but is inferior to that at the beginning of the 4th Act

P 41 सदय उत्तमान खड्ग येन who had drawn out his sword with compassion (and not in wrath) Verse 10 दक्षिण—The word is purposely used, it means 'right hand' and also 'courtous' राम suggests that his hand though called दक्षिण is really far from being so, being unkind to the द्यूतायस्य दिग्भ्यः दृष्टस्य शिशो जीवातवे for restoring to life the deceased son of the Brahmana. जीवातवे is really the dative of the Vedic infinitive. Here it is the dative of the noun जीवातु "जीवातुनावनोपधम्" ('जीवानादैष्य जीवन्तश्चोपाय' इति धीरस्वामी) निर्भरेण (द्यूतेन) गर्भेण सिता or निर्भरे गर्भसिन्धु सीता तस्या निवासने पद तस्य—qualifies रामस्य—who is clever in banishing सीता who was depressed by the full-developed foetus or who was extremely exhausted on account of (the burden of) her foetus. The reading दुर्वहर्षो is not bad

(It means 'a fetus that was hard to carry' कष्टा स्ते whence (how) can you have pity! As राम had been cruel enough to abandon his own pregnant and innocent wife, his hand would feel no pang in killing a stranger like the शुद्रनाथम् कथञ्चिद्वत् striking (the शुद्रनाथम्) with difficulty कृणु वने (you) have done an act befitting राम वीर० says "रामसदृश वने, न तु दशरथसदृश वने । दशरथो ह्यनुदिष्ट्वर शुद्रनाथमवध कृतवान् । तथा च 'नितु शतशु पुत्र' इति श्रावेन दोषनिषय एव न तु गुणनिषय इति सोपाह्वय इह व्यज्यते ।" इति शिष्यु would that the माया boy be restored to life राम, though assured by the superhuman voice in the 8th verse, feels a momentary flutter He killed the शुद्रनाथम्, but he doubts whether the boy would come to life again दिव्यपुत्रम्—the शुद्रनाथम् on being killed assumed the form of a divine being Verse 11 इत्त अमय देन यमादनि दत्तामयै द्रष्टव्यारे तवि (loc absolute) you, who have given, (extended) safety even against the God of death, being the chastiser (of offenders) अदि prosperity (in that from being a शुद्र, he was elevated to the position of a दिव्यपुत्रम्) The gods say to राम 'यस्मिन्मुहूर्ते काकुत्स्थ शुभोऽयं दिनिरावित । तस्मिन्मुहूर्ते शान्तोऽसौ जीवेन समनुज्यते ॥' उत्तरकाण्ड 76 15 नत—नन् and its derivatives govern the dative and sometimes the accusative of the person or thing saluted सदा सदा तस्मान्मा यदे इतिः जानि निधनानि destruction, death शम्भूक was practising penance for being a god 'शुद्रशोभ्यां प्रजातोऽस्मि तप उग्र समास्थित । देवान् प्रथवे राम सत्परीतो महायशः ॥' उत्तरकाण्ड 76 2 इयम्—the revival of the Brahmana boy and the prosperity of शम्भूक परिवार = फलम् fruit, reward Verse 12 यत्र is to be connected with वैराजा नाम लोका It is difficult to distinguish between आनन्द and मोद But we may accept what वीर० says 'आनन्दा आनानुभवरत्नवा इति, मोदाश्च दिव्ये पदानुभवद्वया इति' Compare अग्नेर् 1. 113 11 'यत्रानन्दाश्च मोदाश्च मुद प्रमुद आसते' (the accents are omitted by us). The वरनेरदृश speak of ब्रह्म as 'आनन्द' 'आनन्दो ब्रह्मणि व्यजानात्' तैत्तिरीयोपनिषद् 3 ॥ पुण्या सार holy affluence such as the eight सिद्धि अग्निना &c quoted on I 74 of the notes. The reading पुण्यानिमग्मवा (पुण्येभ्य अभिमग्मव देवा) is an adj. of आनन्दा and मोदा and means 'that spring from religious merit' It is not a bad reading वैराजा रिवा may those blessed (expansive) regions of light called वैराज be thine ह्यरा for रिवा is a good reading and the last half will then mean 'may those regions of light called वैराज be thine for ever' or 'may those eternal regions of light &c' वैराज (from विराज्)—विराज ब्रह्म इमे वैराजा— लोका —There are 14 worlds in all, 7 higher

and 7 lower ones. The seven higher ones are मू, सुव, स्व, मह, जन, तप, सत्यम्. The first three are कृतक (made and destroyed), मह is कृतकानुक, while the last three are अकृतक. Those who reach सत्यलोक are never born again. They become मुक्त. When ब्रह्मा goes to sleep (that is at the end of the कल्प) the first four are destroyed and the last three remain. See विष्णुपुराण II 7 for this. तैवसा — तैवमया

P 42 शुष्मत्पसाद उपादान कारण यस्य शुष्मत्र महिमा this greatness (that I have attained) is caused by your favour. The reading of V and Gh is good शुष्मत्पसाद उपाय यस्य Compare महावीर° IV where विश्वामित्र says of राम's greatness 'प्रकृत्युष्यपरिपादो पादान् प्र महिमा' कियत्र तपसा of what use are austerities here? He means that the greatness he has attained to = solely due to the favour of राम and that his austerities have contributed nothing towards that result. If राम had not punished him he would not have been able to go to higher regions and would have gone on practising penance as a शूद्र. It was believed that when offenders were punished by kings they became pure and went to heaven if they had any previous merit 'राजमि हतदण्डास्तु कृत्वा पापानि मानदा । निर्मला स्वगमायान्ति सन्त सुकृतिनो यथा ॥' मनु° 8 318 अथवा तपसा or my austerities have done a good deal for me. Verse 13 Construe भुवने अन्वेष्टम् भूतनाथ शरण्य (त्वं) मा वृषत् अन्विष्यन् वीरनाना क्षान्ति कान्त्वा यद् रह प्राप्त अस्ति स तपसा सप्रसाद that you who are a protector and lord of beings in this world an!

tance of four क्रोशः अथवा चेत् if it were otherwise (i.e. if this were not due to तपस) अयोध्याया from अयोध्या उपगम arrival दण्डका, being a proper name retains its gender, though used in the same case with वने. He means that there was no possibility of राम's returning again to दण्डका from अयोध्या, but it was the तपस of शम्भू that brought राम from afar to save शम्भू. The way in which दण्डका is pressed on Rāmas notice is extremely clever भूतनाथ — राम is here identified with the supreme being. This is an anachronism. The poet transfers his own feelings to persons who were contemporaries of राम. राम himself had no idea that he was an अवतार of विष्णु 'आमानं मानुष मन्ये रामं ददृशामसम् १ युद्धकाण्ड 117 11 भूतनाथ may also mean 'king' अन्वेष्टव्य — God is to be searched

For by the whole world as said in the उपनिषद् 'य मामा
 अदृष्टान्ना सोऽन्वेष्टव्यं स विजिज्ञानितव्यः' बृहदारण्यकोपनिषद् बृहत्—
 क is added in the sense of कुमा, according to 'कुलिना'
 पा० ३ ७४ (कुलिना अथ अथकाः । नि को) Verse 14 The
 principal sentence is एत दग्धकारण्यमागा परिचिनुव मन्दुरदन्ते or एते
 परिचिनुव दग्धकारण्यमागा मन्दुरदन्त परिचिनुव being a predicative
 adjective in the first case and not so in the second The
 meaning in the first case is 'These regions of the दग्धका forest
 appear familiar to me (is) are seen to have grounds that were
 familiar to me) in the second Here are seen the regions of
 the दग्धका forest, the grounds of which were once familiar to
 me हृदि—अपरत are used in the sense of in one place—in
 another place or here—there निम्ब कृष्ण they (अमागा) are
 glossy and dark in one place, in another place they are rough
 (not pleasing to look at) on account of the fearful expanse (of
 dreary deserts). नीपा आभोग देन कृष्ण आने—निरागन् which
 have at various places (here and there) the quarters noisy with
 the gurgling sound of rivulets सुत्तरा ककुम् (दिश) देशान् (quali-
 ties अमागा). 'दिशस्तु ककुम् काश' इत्यन्त ककुम् / निर a
 spring दीपा जला which contain holy places hermitages,
 hills, rivers, caves and forests. स्थानि आभवा निरव सरित (नद्य)
 गुप्ता कान्तारानि च दीपाश्च—कान्तारानि वै निम्बा (अमागा) As parts
 of the दग्धका forest are being described, to say that the दग्धका
 forest contained forests is superfluous. Hence कान्तार should
 be taken to mean difficult paths महारण्ये दुर्गमे कान्तार पुनस्तु
 सत्यं इत्यन्त परिचिना मुक् देशान् The reading गम्भकान्तारनिम्बा
 means 'which have forests in the inside of which are holy places,
 hermitages, hills and rivers.' स्थानि आभवा निरव सत्यं गम्भे
 देशान् देशान् अमागा कान्तारा वै निम्बा किञ्च is used in the sense of it is
 reported.'

P 43 Verse 15 दूरा, सर and विभून् were three राक्षस
 killed by राम When दूरा's ears and nose were cut off, she
 went to her brother सर, who was the generalissimo of the राक्षस
 in वनव्याप्त She told him who had treated her in that way
 and urged him to take revenge on राम and रहना सर sent first
 fourteen राक्षस, when they were killed by राम, सर sent his सेनापति
 दूरा with 1,400 राक्षस. All these fared no better Then only
 विभून् and सर remained, who also were killed by राम So the
 reading in the text is in accordance with the रामायण See

अरण्यकाण्ड सप्त 19—30 for this account 'इति तस्या भुवानीया चतुर्दश महाबलान् । व्यादिदश सर क्रुद्धो राक्षसान् तकोपमान् ॥' अरण्यकाण्ड 19 21 'अमरीन्दूषण नाम सर सेनापति तदा ॥ चतुर्दश सहस्राणि मम चित्तानुवर्तिनाम् । सर्वोयोगमुदाणाना रक्षमां सौम्य कारय ॥' सप्त 22 7-9 The reading 'रक्षमां श्रीमर्मेणाम्' was probably suggested by the following verse from the रामायण 'चतुर्दश सहस्राणि रक्षसां श्रीमर्मेणाम् । हतान्येकेन रामेण मानुषेण पशतिना ॥' अरण्यकाण्ड 26 35 'त्रिमूर्धन — we rather expect त्रिमूर्धा, according to the सूत्र 'त्रिमूर्ध्या व मूर्ध' पा० ॥ 4 115 (भाष्यो मूर्ध व स्वादिद्वीहा । त्रिमूर्ध, त्रिमूर्ध । ति को) This verse occurs in महावीरचरित १ 13 सिद्धाना क्षेत्र a holy place for those who have attained to the सिद्धि for which see p 34 (notes) The real ing सिद्धिस्तत्र would mean a holy place where the सिद्धि can be secured' मादृशा जात even ordinary persons from the country like me can move about without fear (i.e. unmolested) भुक्तो भय is a compound* of the भयूरव्यसकादि class (पा० 2 1 72) नास्ति भुक्तो भय यस्य न भयि this is not only दण्डा, but also जनस्मान् वादम्—(and) assuredly O yes (used in answer to questions) सर्वं हर्षणानि—that make the hair of all creatures stand erect सबभूतानां लोमानि हर्षयतीति ॥ हर्षणानि The hair on one's body stand erect, when one is extremely frightened The forests are so full of terrors that they cause the hair to stand on end उन्मत्तै चण्डश्च श्वाङ्कुरैः सङ्कुलैः निरिगङ्गराणि शेषा—in which the caverns of mountains are full of crowds of furious and terrible beasts 'सङ्कीर्ण सङ्कुलाकीर्णैः' इत्यमर 'गङ्गार मिलरम्भयो' इति शाश्वत जन रण्यानि—huge forests on the skirts (पर्वत) of जनस्मान् जनस्मान् प्रयन्ते शीघारण्यानि दक्षिणा वन ते lie towards the south Verse 16 The subject is सीमान् and लिमिता, मन्ता, म्रय, म्रस are predicative adjectives of सीमान् कचिन्—कचिन् in one place—in another place here and there निष्कूज स्वन्त (the boundaries) are in one place motionless and noiseless and in another place there is the fierce roar of beasts निर्गन् वृन् (cooing of birds) याम्य ता, निष्कूजाश्च ना लिमिताश्च शेषण्ड सत्त्वानां स्वन (राष्ट्र) यामु 'सत्त्वमर्त्ता तु जन्तुषु' इत्यमर स्वेच्छया मुक्ता गमीरभोगा (गमीरा भोगा शेषा) च ते भुजगा शेषाशाम प्रतीक्षा अग्रय यामु in which there are fires kindled by the breaths of serpents that are lying down at pleasure and that have terrible hoods भोग the hood of a serpent 'भोग भुक्ते क्वादिभूतावदेक्ष फणवायवो' If we read गमीर-भोर then dissolve स्वेच्छाशेषा गमीरा घोराश्च भुजगा—serpents that were big (गमीर) and terrible If we read गमीरभोग we should

dissolve as गनीरु घोष येषाम् (serpents) that made a terrible hissing sound, when breathing मीमान् मयः the borders have in the bottom of pits a little clear (sparkling) water प्रदरः a crevice, pit- विरल स्वच्छ च अम्भ- मायु- सीगन् / a boundary मायु-मीनसु मायु अय दीवते In which (boundaries) is drunk the water of the perspiration of big serpents by the thirsty chameleons. प्रतियुक्त-सरट् (मराठी सरट्) according to श्रीस्वामी अजगर-—a huge reptile (अत्र निरसि मधुवस्ति इति) Verse 17 The two चs in the verse show the simultaneous occurrence of the two facts referred to in the two halves of it पूव भूत भूतपूर्वः (सुन्दर सनात), भूतपूर्वं सरस्य आलय (निग्राम) दग्निन् नद-दयन् (adj. of जनन्यामन्) which was the former residence of (the demon) उर. प्रत्यक्षा भवानि I see the former events as if they were present (before me) प्रियः आराम- (वनवन) दत्ता to whom a grove was dear. आराम usually means a garden prepared by human effort, but here it seems to be used in the sense of a charming cluster of trees 'आरामं व्यावृत्तवनं कश्चिन् वनमेव यत्' इत्यमरः. There is another reading प्रियरागा (प्रिय- राग- दत्ता), which is not good as it tells nothing special दानानि कान्तराणि- These are indeed those forests (in which she formerly diverted herself in my company) किमन- स्यात् what could be more dreadful than this (स-त- when I see them now without her) There is another reading किमन- कस्य, which is equally good It means 'what else can be a stronger example of the fearful' (meaning that this sight of the forests without सीता is the most fearful thing he could witness) Verse 18. मधुगन्धिषु—मधुन (पुष्परमस्य) गन्ध- अस्मालीति मधुगन्धिन् देषु—that had the fragrance of honey. इति इह आरमन् इव मनौ with these words she did take delight here (in this forest). इव = emphatic Though सीता was a princess and had to wander with her husband on foot in forests, she felt nothing but delight in the forests when in his company. लेह-... मधुम् that was the sort of affection she bore to me In the second half of the verse there are numerous readings, of which the one in the text is the best. We notice some of the readings N. has 'इति इव आरमन्ते हानौ' for this reason -he, as it were, took delight here In this case इ is a mere expletive. आरमन्ते is present, while we expect the past tense, as सीता in the eye of राम had died years ago. Further आरमन्ते is against वागिनि. रन् preceded by सि, मा and परि takes परस्मैपद necessarily. See notes p. 29. V. reads इति च आरमन् इव मनौ—and for this reason she as if was

delighted. Here च is an expletive and there is no reason why इव should be used सीता as a matter of fact felt delight even in the forests in राम's company G reads इति इव आरमन्ते इव अमौ In this case the employment of इव twice hardly gives any sense and moreover आरमन्ति is in the present, when we expect the past Another reading is इति हा रमते सीता—alas! thus does सीता take delight This is a good reading, only we have रमते in the present. But we may explain that away by saying that राम felt as if सीता was then present. There are a few more variants, which do not require detailed examination, they are इति हारम-
हैवानौ (this is good, separate इति हा अमृत एव अमौ), इति चारमदी
वाना, इति चारमदीवासौ When राम came to सीता to inform her that
he was going to a forest to fulfil the promise of his father to
कैकयी मीता asked to be allowed to follow him and said 'सुख वने
निवसामि यथैव भवने विदुः । अचिन्तयन्ती श्रीशैलशिखरायन्ती पतिव्रतम्
शुश्रूषमाणा ते निज निदना मधुचारिणी । सह रस्ये तया वीर वनेषु मधुगन्धिषु ॥
अयोध्याकाण्ड ११ 12-13 The poet seems to have combined
portions of the above two verses Verse 19 The subject of
अपोहति is द्विषो जनः न पोहति (that person who is loved by
another) without doing anything whatever removes pain by
(giving) happiness (by mere presence) The mere presence
of one loved by us is bliss in itself no active deed need be
done राम means to say that he did nothing to cause happi-
ness to सीता yet his mere presence was sufficient to make सीता
happy अपोहति—present of वद with अ to remove, destroy
उत्तम जनः that is some indescribable treasure of a man, एव
the beloved person that he has got

P 45 तद् दृष्ट्वै therefore enough of these (forests) that
(the sight of which) are hard to bear The forests on the
skirts of जनन्याम (referred to on p. 43 of the text) could no
more be looked at by राम, as they reminded him of the happy
days that he had passed there formerly G connects दुःखे with
लुप्तै (understood) which is unnecessary The reading दुरामरे
would mean 'inaccessible' It is not so good as the one in the
text एतानि goes with दध्यमारण्यकानि मरु-पर्वतै—that (forests)
are covered with mountains the appearance of which is as soft
(pleasing) as the neck of a peacock cooing through intoxication.
मदेन रुड मरुतः तस्य दृष्ट्वा तद्वत् कोमला एतैः देवैश्च चक्षुर्विने is an *adj.*
of पर्वतै The mountains being at a great distance had a mellow

blue hue 'शोभा कान्तिवृत्तिरिव' इत्यमरः. अविरल—मण्डितानि—अविरल
 निविष्टा नीलवहल्लयाया (नीला वहत्या च लाया येषां ते चच्छाया) च ते तरानरवा
 देशा वृद्ध तेन मण्डितानि—adorned with rows of young trees which
 are situated close together and which have dark and abundant
 foliage. वृद्ध—वृद्धन्—'अस्वादिकदम्बे वृद्धमभिव्यान्' इत्यमरः असमन्तानि
 विविधवृक्षानि दक्षिन् where the herds of various kinds of beasts
 are at ease (free from fear). मध्यमारण्यकानि the forests in the
 middle. This reading is better than महारण्यानि On p 43 of
 the text शुम्भक drew the attention of राम to big forests that
 were on the border of जनम्यान् Afterwards he casts his eye still
 forward and calls upon राम also to do the same. Hence the
 word मध्यमारण्यकानि as contrasted with पदन्तरारण्यानि is prefera-
 ble. महारण्यानि would not serve to distinguish these forests
 from those already seen, nor to locate them. For पदन्ते, some
 read पदन्ते which is not good. It would mean '(forests) that
 are covered with borders that have &c. The reading छायातहः
 is not good. We may explain as 'छायाप्रधाना तरा' Verse 20
 The principal sentence is इह निपरिष्य बहन्ति (rivulets flow)
 समर सोया (adj of निपरिष्य)—समरा (मरेन सह बहुव्रीहि) शुक्ला
 वै माक्राता (सङ्कला) वानीरवरोष तासा प्रसवा (प्रसृपति) वै सुरभि शीत
 मन्त्र च तीर वासान्—the waters of which are clear, cool and
 fragrant with the flowers of वानीर creepers full of intoxicated
 birds वानीर—a kind of cane वीरू / (from रू with वि) a
 creeper 'छन्ना प्रानिनी वीरुद्विन्मुल्य इव' इत्यमरः फल्मरस्य वीरुम
 (पत्रा) तेन इवाम् चन्नुनिकुच दक्षिन् स्थान तेन मुञ्चति भूति श्रोतानि
 वासान्—the many streams of which resound being obstructed
 (in stumbling) in the bowers of वृन् trees that are dark on
 account of the ripening of their loads of fruit. This verse
 occurs in महारण्ये V 40 Some read वानीरमुल्ल which means
 '(flowers) that are dropped down by वानीर creepers.' Verse 21.
 The principal sentence in the first half of the verse is अत्र
 भङ्गवृत्ता भङ्गवृत्तानि स्तान् दपति दपति—third person plural present
 of दपति—वृत्तानि here the howlings of young bears residing
 in the caves (of mountains), being heightened by echoes,
 assume intensity ऊहति (विहति) मज्जते सेवते इति ऊहमात्र
 नेषाम् मङ्केषु सुवान देवन् 'अथ महुके' कञ्जाच्छायावृत्ता' इत्यमरः
 अनुरन्नि (प्रतिशब्द) तेन शुक्ली इवान् (from the root रुं I P A
 to increase, spread about) increase भङ्गवृत्तान्—the noise made
 at the time of spitting. The howlings of bears are increased
 in their intensity manifold by the reverberations made in

was carried off from राम's cottage in पञ्चवटी जटायु also dwelt near Rāma's cottage in पञ्चवटी, see अरण्यकाण्ड 14 34 'सोऽहं वाससं द्वायसे भविष्यामि यदीच्छसि । सीतां च तात रक्षिष्ये त्वयि याने सहस्रमेव ॥'. We learn from किष्किन्धाकाण्ड सर्ग 27 that प्रसवणगिरि was near किष्किन्धा. If the identification of पम्पा with Hampi and of पञ्चवटी with modern Nasik be correct, it is impossible that प्रसवण could have been visible from पञ्चवटी, as the poet here represents it to be.

Verse 25 धरयैव-प्रसवणस्यैव गृध्रराजस्य=जटायुस्य तस्य अधस्तात्—at the foot of it (शिखर) नव टोत्रेषु we also lived contented in those huts made with leaves (of trees) यत्र-उटोत्रेषु गोदा वनान्त where there was a charming sylvan spot in which the beauty of the greenish trees was spread (reflected) in the waters of the Godāvari and where there were birds cooing inside it and therefore noisy पश्यि = to be connected with वितत in the compound वितत श्री This = एकदेशी अन्वय विनता इयमलाना अनोकहाना (वृक्षाणां) श्री (होमा) यत्र अत कुञ्जन्त अत एव मुखरा शकुना यत्र वनस्य अन्त उद्देश 'अन्त स्वरूपे निकटे प्रान्ते निश्चयनाशयो । अवयवेऽपि' इति हिम चिरनिवासेन on account of long residence विविध प्रदेशा (supply सति or वर्धन्ते) there are spots which witnessed our various unrestrained confidential dealings विविधा विस्मृताः अस्ति प्रसङ्गा तेषां साक्षिण किमिदं रामस्य what is this that has to-day befallen राम? The meaning is that a vast change has come over him Verse 26 The principal sentence is घनीभूत शोक मा विकल्बयति The first three lines contain three उपमास of शोक चिरात् रस like fierce poison circulating about that begins its agonies after a long time. Some poisons are extremely deadly but slow in their operation. Similarly राम's sorrow had been slowly but surely gathering strength for twelve years. The words चिराद्देगारम्भी can be construed with शोक also कुन शकल like the piece of a dart that was moved by force coming (suddenly) from some direction संवेग agitation, violent speed. नभो पुन like an ulcer on which corns had grown and which had again been opened in the vitals of the heart रुद्ध ग्रन्थि यस्य (externally healed not really) If an ulcer from which pus was coming heals up there is a hard fleshy knot left. If pus again forms in it, it causes greater pain घनीभूत नूतन इव my sorrow, becoming intense overpowers me as if it were new. Rāma says that he had been grieving twelve years for सीता. That grief had been gaining strength all those years. At the sight of पञ्चवटी and the other familiar objects, a climax is reach-

ed and grief overpowers him, as if he had just then been separated from सीता. The reading चिरोद्देशात्भी is not good. It means 'that causes despondency after a long time'. This can not be well construed with विपरम्. For प्रवृत्त some read चञ्चित् which is good and means the same thing. निहित इव for प्रवृत्त इव would mean 'placed inside (the body)'. Some read मूढयति च for नूतन इव, which also is good. पूर्वमुद्गर my former friends. अहो मन्त्रिवेश — Ob, the position of the objects has changed. अवस्थित means 'fixed'. अनवस्थित means 'unsettled changed'. The reading मूर्तिनिवेश is also good. It would mean 'the position of the landscape has undergone a change'. तथाहि for instance. Verse 27 पुरा सरिताम् where formerly there was a stream, there is now the sandy bank of rivers. 'नोद्योषिणस्तपुतिनम्' इत्यनर निव रक्षाम् the denseness and thinness of trees have become interchanged. This means that the former density of trees has given place to thinness and vice versa. क्षितिस्तु as a tree (क्षिती रोहति इति) नहो qualifies वाटाद्. वहो मिदम् this forest seen after a long time, I regard as being quite another. निवेश द्रव्यति the situation of the hills, however confirms (my) idea that it is the same. द्रव्यति—denominative verb from दृढ. राम means that in twelve years the courses of rivers and the appearance of the trees underwent a total change. It is only the hills that remained unchanged by the lapse of time. हेमेन्द्र in his औचित्यविचारनर्त्ता cites this verse as an example of देशीचित्र and remarks "अत्र बहुभिवषसहस्रैरति कान्ते शम्भूरथप्रमद्वेन दण्डकारण्यं राम पूनपरिचिता पुनः प्रविष्ट समन्तादवलोपयेन मूने 'पुरा यत्र नगानां प्रज्ञाहन्त्रेदानीं नगम्, वृक्षाणां घनविरटत्वे विषयेष्वक्षिराहं वननेदमनूवनेन मन्ये, पर्वतसन्निवेशस्तु तद्वैगदिति बुद्धिं न्यिरीकरोमि ।" इत्युक्त विरकात्निषयवपरिचयसमन्तानकाननवर्णनवा हृदयमन्वारी देशत्वमात्र परममौचित्यमुद्घोषयति ।" हन् alas! परे तीव my affection for पद्मवती as if draws me forcibly from this place, though I am avoiding it (पद्मवती). पद्मवतीं श्रेह सकम्पाम् pathetically. Verse 28 यस्या and यन्मन्त्रि० are to be connected with तं पद्मवती in the latter half of the verse. यस्यां गृहे in which I passed those (former well known) days in her (Sītā's) company as in my own house. राम says that in पद्मवती he was as happy in the company of सीता as he would have been in his own palace at अयोध्या. यत्सम्प्रेक्ष्य about which we (राम and सीता) always had long talks (when we came back to अयोध्या). कथारिप्राप्तीयन् is an impersonal construction. आप्यायन् passive Imperfect 3rd per sing. of म्पा with अय. The reading पुन for यथा is not bad. In that case we

should stop at नीता and begin a new sentence with पुन The meaning then would be 'and again in our palace (at अयोध्या) we had long talks &c नाशिना प्रियवमा (सीता) येन स नाशितप्रियतम एक is emphatic राम is ashamed to show his face to पञ्चवटी as he was without सीता, whom he had abandoned without any fault on her part गच्छतु वा or how can (राम) go without honouring (i.e. visiting) it (पञ्चवटी)

P 49 मत्त from me हुनं मयः सनिधान येन—who heard of your presence (from me) परिवर्तित विमानात् अवतरणे (अवतरणकाले कर्तव्यम्) मङ्गल यया—who has prepared the auspicious rites to be performed at the time of your getting down from the aerial car In the कादम्बरी we frequently meet with the word अवतरणमङ्गल or अवतरणक अवतरण is a mystic rite consisting in waving coconuts rice mixed with curds and other things over a person and then keeping aside the things so waved where four roads meet. वत्सला affectionate वत्स + affix ल, according to 'वत्सलाभ्या कामवले' पा० 5 2 98 (आभ्यां लज्जा स्यात् यथासंख्य कामवति वत्सवति चार्थे । वत्सल । असल । सि कौ) लोपामुद्रा—wife of अगस्त्य and daughter of a king of विदर्भ The reading आगस्त्यायना would mean 'the descendants of अगस्त्य' आगस्त्यायन would be formed from अगस्त्य according to 'नटादिभ्य फक्' पा 4 1 99 (गोत्र इत्येव । नादायन' । सि-कौ) सम्भाव्य honour प्रगविन् *adv* swift 'तरस्ती त्वरितो वेगी प्रजवी जवनो जव' इत्यमर In the रामायण also, we see that राम went to see अगस्त्य after killing शम्भुक and obtained दिव्याभरण from the sage See उत्तरकाण्ड सर्ग 76 इह पुण्यकम् let your majesty turn the aerial car in this direction गुरु रामस्य excuse for a moment राम's transgression due to regard for elders. उपरोध restraint, hence what causes restraint i.e. obedience or regard for As राम had to go to see अगस्त्य who was a venerable sage he had to defer his visit to पञ्चवटी Verse 29 गुह्य गिरि this is the hill (called) कौञ्जावन which is full of the swarms of crows that are silent in the rattling of the clumps of bamboos resounding with the hooting of numerous owls that are making noise in the hollows of bowers कुञ्जा एव कुटीरा, गुह्यत कुञ्जकुटीरेषु वीशिका तेषां घटा (समूहा) तासां घृत्कार, तदन्त पीचका तेषां सम्भा तेषामाडम्बरा च मूकानि मीकूलिकुलानि यस्मिन् कुटीर (from कुटी + affix र) a hut 'कुटीरगमीपुण्डाभोर' पा 5 88 (इत्था कुटी कुटीर) 'महेन्द्रगुप्त-उल्लूक-व्याड्यादिषु कौशिक' इत्यमर घटा means properly—'a herd of elephants', here simply 'swarm' वरिणां घटना घटा इत्यमर घृत्कार hooting This is an onomatopoeic word घृत्कारवत्—the

possessive affix **वर्** is here affixed to **चूकर** कीचकः a bamboo that has holes and rattles when filled with wind. **विश्व** कीचकान्ते सुखे सन्त्यतिशयेना 'इत्यनर' सन्त्य—a clump of grass, cluster, bunch. 'मन्त्रो मुच्छस्तादिन' इत्यनरः आठनर—'the sound of a drum', here sound in general. 'आठनरस्तूर्यरवे मवेन्द्राणां च गर्जिते' इत्यनर. It will be noticed that the commentary separates **सन्त्य** and **अनर**, which is rendered by it as **अवरहित**. But this is not a happy explanation. To say that the crows lost their pride and became silent on account of the hooting of owls does not convey anything more than what we understand by saying that the crows remained silent (through fear) on account of the rattling of bamboos blended with the hooting of owls. **पत्तन्निन्**—कौशावने. **पत्तन्निन् कुम्भीनसा**—On this (hill) serpents, frightened by the notes of the roaming peacocks, move about on the branches of the old sandal trees. **प्रचणकिन्** is a peacock (प्रचणक इति अस्यान्तीति) **प्रचणतान्**—gen: plu. of the pr. **प** of **चण्** with **त**. The serpents though scared by the notes of peacocks do not leave the branches of the sandal trees, but only wriggle about here and there. They are so fond of the fragrance of sandal that they cannot leave it even in the presence of death. Peacocks are said to kill serpents. An old sandal tree is much more fragrant than a young one. Serpents are said to be very fond of the fragrance of sandal trees. **कुम्भीनस** a serpent (कुम्भी इव नमिका येषाम्) **नमिका** becomes **नम** as the final member of a बहुव्रीहि when not preceded by **सङ्**, when the whole compound is a संज्ञा. 'अनर नमिकाया सहाया नन चम्पूनाम्' पा. 5. 4. 118. The first line of this verse occurs in माण्डवीयध्व V 19. The student will notice that the verse is full of अनुदात्त (alliteration).

P. 50. Verse 30 **एते ते**—these words are to be connected with **क्षोणीमून्**. **एते ..दक्षिणा**—these are those (well known to you) southern mountains the peaks of which are blue on account of the clouds resting on them and in the caverns of which the waters of the गोदावरी make a loud rumbling noise. **कुदरेषु** is to be connected with the words **गद्गदनदम्** in the compound **गद्गद . सरसः**. This is an example of **ह्रस्वेऽपि सन्तस्य ह्रस्वः सङ्क्षिप्तोऽपि** **क्षोणीमून्** (adv of **क्षोणीमून्**). **मेवै आन्विता मौल्य** येषां तानि मेघान्विता मौलीनि (अद इव) मौलीनि दिशसि येषाम् **दिशर** is the peak of a mountain. **मौलि** 'the crown of the head,' here 'topmost point of a peak'. **वीर०** explains 'दिशस्य मौलिः पर्वताय दिशरानिति इदं मेद'. **क्षोणीमून्** is mountain. **अन्योन्य**—सहजा—these are those holy con-

fluences of rivers, where the water is deep, which are boisterous on account of the noise of the waves moving confusedly on account of their dashing against one another अन्योन्यप्रतिघातेन महुला (निविडा) चटनाश्च बहोरा तेषां कोलाहले . उत्ताल *adj* ('उच्चट मुत्तलनिनि हि सन्धा ' क्षीरस्वामी) उग्रतो तात्वाद—boisterous गभीर पप मेघाम् सरिता सङ्गमा

Act III.

This Act opens with a dialogue between सम्राट् and मुरली, the presiding deities of two rivers. The dialogue serves the purpose of preparing the audience for the meeting of राम and सीता unknown to each other, which is the business of this Act. The scene is laid in पञ्चवटी.

P 51 किम् सम्राट् *why* do you appear as if in a hurry ? मरिदराम् the best of rivers जानास्तेव—from this to the end of verse 2 extends the message sent by लोचामुद्रा to मोदवरी at the hands of मुरली जानास्तेव you already know क्या that बधू प्रभृति from the time of the abandonment of the daughter in law सीता is referred to as बधू by लोचामुद्रा. These words are to be connected with the following verse.

Veres 1 अनिभिन्नो . राम the pathetic condition of Rāma, not manifested (to others) on account of the profundity (of राम), but causing him intense torment inside, is like the boiling (of some drug) in a closed vessel. पुटपाक a particular method of preparing drugs, in which the various ingredients are put in a vessel covered with a plaster of clay or wrapped up in the leaves of some tree which are then covered up with a plaster of clay and the whole is then roasted in fire. प्रतीकाश means 'resembling' 'साधारण समानश्च स्फुरत्तरपदे त्वमी । निमग्नशरीराशमसीकाशो पमादय' इत्यमर. In the पुटपाक, the ingredients inside the closed vessel undergo great heat and are in a ferment. But as the plaster of clay and the vessel intervene, all this heat is hidden and not manifest to the eyes of the people. Similarly Rāma's sorrow is not manifest to the people, because being a person of profound mind, he does not communicate to others what he feels nor does he allow others to see what havoc is made by deep-seated sorrow in his heart. The torment is all the same excessive though not seen अन्तर्गुहा पना श्मया यस्य. The reading in the

text is preferable to अनिदित्रादीत्यात् This latter means 'on account of its being unmanifested and deep' It may also mean 'on account of the fact that his profundity was not overpowered.' तेन goes with सन्तानेन तथापि इत्यन तस्मिन् कष्टस्य विनिर्गतं, विनिर्गतत्वात् च न्य दस्य तेन तथा-अयना (adj of सन्तानेन) which arose from the befalling of a calamity on a person so dear (as सीता was). She refers to the abandonment of सीता on account of popular scandal. प्रकृ गतेन gone to excess दीप्त नानेन by the long continuity of grief The reading सन्तापेन is not so good as सन्तानेन कश्चित् हृदयम् my heart trembles as it were together with its fastening & c my heart is shaken to its lowest depths & reads कुसुममन्त्रधनम् the support of which is (frail) like the stem of a flower प्रतिनिवर्तमानेन returning (to अयोध्या after killing शम्बुक in the दण्डका forest) निदयन् and surely इव साक्षि that witnessed his confidences in the company of the daughter in law (सीता) निमग्नवीरस्य firm by nature 'स्वरूपं न स्वभावश्च नित्यं श्राव' इत्यमरः अतीतन्वीर आभोग यस्य स अति भोग शोक तेन यः क्षोभ गम्य सवेगः on account of the force of the agitation due to sorrow that is of vast extent एते एव at each step महानि मद्म great occasions for calamities are to be feared in the case of dear राम प्रमत्तः carelessness, hence danger or calamity त्वया भवितव्यम् you must be attentive Verse 2 The principal sentence in this verse is मोहे मोहे राममद्रस्य जव वीवीवति तस्य—you should refresh (gladden) the soul of Rama on each occasion that he faints by the breezes (wafted) from your waves शीकरस्य क्षोदा (चूर्ण) है शीता ते cool with the particles of the spray 'शीघ्रोष्णुकां स्पृष्ट्वा' इत्यमरः आकृष्टं गन्धान् drawing with them (charged with) the fragrance of the filaments of lotuses 'विभ्रलक केमरोऽक्षिपान्' इत्यमरः स्मरं द्रेतेते that (breezes) are set in motion very gently वीरः has the following instructive note 'अत्र स्मरन्तित्युक्त्या मुनिरीतलघुवृत्त्या अपि विरहितावननकादिभि इति न गृह्यन्ते विरहिता केवल्पदशायां नैव दुःखदा इमे मूर्छिताना एव दशावतिशयनकरा एव नानस्त्वयानिगूढा काव्येति व्यन्यते।' The word इति in तस्येति marks the close of the message sent by लोचमुद्रा to तोषवती through मुरला

P 52 दासिदम्—दशियाय माव—attention, courtesy उच्यते—लेखकः It is proper that affection should be shown where there is affection & it is but proper that a person like लोचमुद्रा who has great affection for राम should be careful to look after राम's well being and comfort सखीव सनिश्चित But to-day there is at hand a radical means of refreshing dear राम

मौलिक—मूलादयान according to 'तत्र आपन' पा० 4 3 74 उपकण्ठ
 neighbourhood. एहि लक्षणे when लक्षणे returned after abandon-
 ing (सीता) प्राप्ता प्रसवेदना येन (अर्थ) of आमानम्) अति वेगाल on
 account of the vehemence of her great sorrow आमानम्—mark
 the reflexive use of the word आमानम् here. दारक पुत्रा she gave
 birth to two sons अम्युपपन्ना favoured रसातलम् to the bottom of
 the nether world The word is used in a general sense. There are
 seven nether regions, अतल, वितल, सुतल, रसानल, तटानल, महातल
 and पाताल । सन्ध परेण after they had been weaned सन्धम्—सन्धे
 मवम् ० त्यागात् परेण is grammatically irregular Adverbs ending
 in एन like परेण govern the acc or genl. 'एनया द्वितीया' पा ३ 41
 नया refers to सीता प्राचेतसस्त्वन्मकीके —The genitive is put for
 the dative. See notes p 53 as to प्राचेतस Verse 3 ईदृशानां
 दुष्ट Even the end (or misfortune) of such persons becomes very
 wonderful ईदृशानां refers to सीता यत्र—विपाके यत्रो जन where
 persons like these become serviceable. The meaning is—सीता
 herself was a wonderful woman and her end (or the sudden
 turn of fortune she met) also was extremely wonderful. The
 wonder lies in the fact that high personages like गङ्गा, पृथिवी and
 वात्मीकि come to be of service to सीता in her reverse. The विपाक
 referred to is सीता's throwing herself in the Ganges on account of
 her doubly helpless condition उपहरणीमावम्—उपरोहिन्व सहायतामिति
 यावत् शम्बूक सत्य having heard from the lips of the river Sarayū
 that Rāma was very likely to go to जनस्थान on account of the
 history of शम्बूक सम्भावित जनस्थाने आगमन यस्य—this qualifies
 the river Sarayū and
 Ganges about the
 तस्थान for punishing
 शम्बूक यदेव शङ्कितम्—this refers to the fact that राम may meet
 with calamities in एतद्वती on account of the rekindling of his grief
 at the sight of familiar objects there सीतया समेता accompanied
 by सीता केन दक्षेन under the pretext of some customary dome-
 stic business गङ्गा did not inform शोदावती of the real object
 of her visit सुचिन्विता well thought तेस्ते विक्षेपा the distrac-
 tions of the mind of dear Rāma were restrained by the matters
 concerning the prosperity of the world as he was busy with them
 When in the capital राम was scarcely left to himself All his
 time was taken up in looking after numerous matters for the
 welfare of his subjects Hence grief could not much disturb his
 mind. आमुदयिन्—from अमुदय with the affix ट्, according to 'तत्र

मनीषिणाम् । आसीन्महीक्षितामाद्य प्रणवरुन्दसामिव ।^१ रघु I 11 Notice the alliteration in प्रमवितार मवितारम् अपहत पाप्मा येन—who destroys sin In the छान्दोग्योपनिषद् I 6 6-7 we read 'अथ य एषो तरादित्ये हिरण्मय पुरुषो दृश्यते तस्य यथा कप्यास पुण्डरीकमेवमक्षिणी तस्योदिति नाम, स एष सर्वेभ्य पाप्मभ्य उदित, उदति इव सर्वेभ्य पाप्मभ्यो य एव वेद'. स्वहस्ताभ्या अवचिते gathered with your own hands उपतिष्ठस्व worship For the आग्नेपद, see notes p 8 अग्नि चारिणीम् wandering about on the surface of the earth आश्रयिता—supply भागीरथ्या प्रकृत प्रेम यस्या सा प्रकृतप्रेमा त्वयि जाननी-सीता (our) daughter in law has the greatest affection for you प्रत्यनन्तरामन be in attendance upon her, be close to her This is a वि information, according to 'हृन्वस्तिपोगे सपद्यन्तरे जि' पा 5 4 50 (अप्रत्यनन्तर प्रत्यनन्तर भवति or सपद्यते इति प्रत्यनन्तराभवति) यथाविष्टम् as ordered (आविष्टमनतिक्रम्य, अव्ययीभाव) गोदावरीहृदात् from the pool of the गोदावरी इव goes with जाननी in verse 4 Verse 4 सुन्दर qualifies जाननम्, which is the object of दृश्यते परि माननम् having a face beautiful with the cheeks that are pale and languid, with her hair dangling about परिपाण्डू दुक्लौ च कपोलौ ताभ्या सुन्दरम् विलोला कवरी (केशपाश) यस्मिन् सीता had not braided her hair on account of her grief due to being abandoned by her husband For the affix क, see notes p 6 on अस्तद्वानन्दनादीक दृश्यते pre participle f of दा करण जाननी—सीता comes to the forest as if she were the image of pathos or as if she were the pang of separation incarnate इव occurring after ०-यथा is to be connected with मुनि also The figure is उत्पन्ना The reading in the text is better If we read विरहव्यथैव the figure will be रूपक But this is not good In रूपक we generally identify one existing thing with another existing thing on account of their great resemblance as in मुखचन्द्र But as शरीरवत् विरहव्यथा = itself a fiction and not a fact, it is better to read व्यथैव in order that the figure may be उत्पन्ना If we read मूर्तवत् वा, we require another वा after व्यथैव इव हि सा—connect these words with the first line of the next verse Verse 5 इव हि सा शिबल खनम् Here is she (सीता) like a pretty sprout cut off from its stem This is a better way of construing the verse We may also regard the first line as in apposition with शरीरम् in the third line In that case the meaning is 'her body that is pretty like a sprout &c In this case there is the fault of दूरान्वय as the 2nd line intervenes विप्रकृत past p ॥ of लृ with वि and प्र हृदय पत्रम् the fierce and long continued sorrow that withers the flower of her heart causes her pale and weak body to waste away just as the autumnal heat

(withers) the inner leaf of the केतकी दृढवनेन कुमुन तर् शोषयति इति शोषेन् स्वयमिति causal of ग्ले. घाम adj (from ग्ले) wasted इरदिवा is an अनुक्त मनाम् 'प्रावृद्धमरकादिवा चे' पा 6 3 15 (प्रावृद्धिनः । इरदिवा । नि को) घर्मे heat केतका गर्भपत्रम् The word गर्भे shows the extreme softness and paleness of the leaf शुद्धविष्कम्भ —for the meaning of विष्कम्भ see notes p 64 As both the characters are river deities and so are not low ones, it is शुद्ध प्रसन्न a calamity (has happened) P 54 पुष्पाणां भवचये व्यया engaged in gathering flowers व्याहरति—speaks Verse 6 सीता भूः that young one of an elephant that was formerly fed by queen सीता with the tips of सङ्गती leaves gathered by her own hands and that used to prance before her (being eager to be fed) 'कथम् क—शिवक' इत्यमरः मोक्ष्य युक्त that (young one of an elephant) has been attacked through pride by another fierce lord of elephants, after falling upon him उद्धाम fierce, unbridled. (दौ रनै स्तौ यच्च न द्रिरः) वेरा एति सेन मनिष्य after having fallen upon अभियुक्त engaged in a fight आद्युक्त्वं परिभाषम् —In the sudden excitement due to hearing of the attack on her favourite elephant, सीता utters the words which she was in the habit of uttering, forgetting the fact that she was no longer near राम being abandoned by him. स्मृतिमस्मिन्नीय representing that she recollects (her real situation) मरुद्व्यम् (वेद्व्येन सह यथा स्यात् तथा) with overwhelming sorrow विद्वम्भ्य माव वैद्वम्भ्यन्. विद्वम्भो विद्वम्भः स्यात् इत्यमरः. अनुव्रजन्ति follow, stick तनता—It should be remembered that तनता was asked by मागीरपी to be in close attendance on सीता विमानराज—this is addressed by राम to पुष्पक. We know from the end of the 2nd Act that राम intended to come to पञ्चवती after waiting upon अग्रम्

P 55 माघमन् agitation, fear उद्धाम joy She was afraid of meeting राम who had abandoned her She was glad to hear his voice after so many long and weary years इव -निर्दोः Whence comes this noisy speech which is deep and loud like the slow thunder of a cloud that is full of the weight of water? जलम्भ मरेण मन्त्रिणे मेता तन्म मन्दर मन्त्रिण इदम्भ मन्त्रिण माम्भ च माम्भ full of flesh A loud मरुतो speech निर्दोः loud noise त्रिविनाण केनैविवर यस्याः the carriages of whose ears are filled (by the loud voice) उद्धमरति makes me uneasy उद्धमरति is a denominative verb from उद्धमः. The reading उद्धमरति means 'revives.' Verses 7. अदरं विना why do you thus stand startled and anxious at an inarticulate sound coming from some unknown spot like a peacock (at the

roaring) of a cloud अपरिपुट not distinct निस्वान sound कुतश्च
 (from कुत् + affix ल्य on the analogy of दाक्षिण्य, पाश्चात्त्व &c)
 coming from what region (one does not know) स्तनविज्ञो
 gent: sing of स्तनवित्तु (a cloud) Supply निम्बाने after स्तनविज्ञो
 Some editions read किम्वचेति निन्दे This seems to be an
 emendation purposely made As the verse stands there is no
 word to show that a question was intended So किम् is put in
 In order to supply an independent word after स्तनविज्ञो the
 compound was separated into अ-वचे निन्दे But the reading
 in the text is preferable The following speech of सीता shows
 that the word अपरिपुट must have occurred in this verse
 N and K read निक्षान which means the same thing as निस्वान
 स्वर व्याहृतम् from the combination of the accents I recognize
 that this was uttered by my lord himself तपस्यत (qualifies
 तपस्य) gent: sing of the present p of तपस्यति which is a deno-
 minative verb from तपम् 'तपम् परमैपद च' वार्तिक on पा 3 1 15
 (तपश्चरति तपस्यति) दण्डधारणार्थम् in order to award punishment
 देखाको राजा the king descended from इक्ष्वाकु, who was the son of
 मनु वैवस्वत As she resented राम's treatment of सीता she uses
 the words देखाको राजा, with an emphasis on the word राजा,
 meaning that he is a mere king and not a loving husband
 दिष्ट्या स राजा it is fortunate that the king does not neglect
 his duties as a king अपरिदीप्त (not waned) रामपरी वल्य सीता
 rejoices that राम scrupulously observes all the duties of a king
 even though labouring under the grief of separation from her
 and thereby impliedly defends him against the insinuation
 made by हम्मा in her speech Verse II यत्र and दानि are to be
 connected with तदानी वय मे where even the trees and the
 deer were my relatives (or friends) प्रिया सहचर यस्य whose
 companion was his wife : स in the company of my beloved
 अथवापम् Aorist of वप् with अपि दानिअथवापम्—वप् when pre-
 ceded by उप अनु अपि and आ takes the accusative (and not the
 loc as वप् by itself does) 'उपान्वय्याह वप्' पा० 1 4 48 बह्व
 निरारा वन्दरा च येन in which there are many streams and caverns
 गोदावरी परिसरे वप्—in the vicinity of which is गोदावरी तदानी
 slopes Understand तपन्नि after आकारेण, according to 'रथभूत-
 लक्षणे' पा 2 3 21 (वचिप्रसारं प्रमस्य लक्षणे तृतीया स्यात् । तदभिगमम् ।
 ति वी) प्रमत्त आकारेण (endowed) with a form that is weak,
 associated and pale like the orb of the moon at daybreak निम्न
 दातव्य to be recognized only by the gentle and serene majesty
 peculiar to him निम्न सौम्य गम्भीर्य [अनुभाव इव अनुभावमान

‘तेन प्रवर्णितव्यं’ पद्मवर्णितव्येन (at the sight of so) is to be connected with the following verse. Verse 9 अन्तर्लीनस्य and ज्वलितव्यं qualify दुःसाग्रे अन्तर्मान् stupor, as if it were a volume of smoke of the fire of sorrow that had been concealed (smouldering) in the heart (so long) but that is about to burn briskly to-day, envelopes me at first. दुःसमेव यदि दहाम् and fiercely ज्वलितव्यं genl sing of the future participle of ज्वल. उदीर्य mass, compare further on ‘पूरोत्पीडे तदाकस्य’ The idea is:—When we try to ignite some faggots there is at first a volume of smoke which envelopes us, and then flares up the flame which lies concealed in the faggots. राम’s sorrow had been restrained for twelve years and had been manifest to nobody. But at the sight of पद्मवर्ण, his sorrow burst forth in all its force and vividness. Just as a volume of smoke precedes the bright flame, so the sorrow brings on stupor in the case of राम before it begins to burn fiercely इह ज्वनेन it is this that was feared by the elders. The reference is to what लोचाम्बा and मागोरसी are reported to have said on pp 51–52 of the text. वचनेत्तु—सीता refers to राम’s words ‘मित्रे चानपि’ She thought that on account of the scandal among the people and her long absence, she could no longer be to राम what these words plainly indicated that she was.

P. 57 मां व्याहृत्य uttering my name who am unfortunate बाम्नी हृदं whose eyes resembling the blue lotus have closed. आ ईषत् मीलत् नेत्रेभ्य मीलोत्पल यस्त निरुद्धं सहन्—निरुद्धं निश्वासं तेन नि सह यथा स्वात् तथा—(अव्ययीभावः) in an unbearable way (or condition) on account of the fact that his respiration is checked. As राम fainted, he had difficulty in breathing and that made matters worse. विषयज्ञः has been tossed about. There are various readings here. G reads निरुद्धनि सहनिश्वासः (whose respiration, that was hard, was checked). Some read निरुद्धादनि सह (spiritless and helpless). Verse 10 अगत्यनिर्गन्तव्यं—रामन् मियस्य ते the touch of your hand is agreeable. हि means ‘because’ तत्रैव च this person (= राम) is extremely fond of it (of the hand). The latter half of the verse contains the reason why it was सीता alone who could restore राम’s consciousness मित्रे हृदं यस्त. The fourth पद contains a bewildering variety of readings and it is impossible to fix upon the original words of the author. We shall notice a few of the readings. G reads यत्र for तत्र, which makes no change in meaning. Gh reads ‘निदो मर’, which means ‘on which is fixed the responsibility’ (of restoring राम to

consciousness) This idea is good but we have to stretch the words a little to bring out the sense required V reads 'नियन्ते भव' which is interpreted to mean 'on it alone is fixed (i.e. depends) the being (here revival of Rāma)' Some read तत्रैव निरतो भव (Rāma's life is extremely fond of that alone) An other reading is यत्र नियता भव 'be fixed (i.e. dependent) upon that alone i.e. depend upon the touch of your hand as the only remedy to restore राम to consciousness This is a fairly good reading यत्रैव or तत्रैव निरतो च has to be interpreted in the same way as the reading in the text अत्रैव सह साक्षा तया shedding tears साक्षाद् (आद्यादेन सह) उच्छ्वास यस्य who breathes again joyously चान्ते त्रैलोक्यस्य I feel as if the life of the three worlds has come back again To सीता, राम was all in all the whole world To her all the worlds without राम in them were a void So on seeing राम restored to consciousness she thought as if the world was emerging into life. Some explain that सीता identified राम and त्रैलोक्य because the latter depended upon him. श्रीरु. says 'प्रधानामरि लोकाणां राममवशीचित्वात् रामजीवने तन्जीवनमिति भावः । तदुक्तम्—रामो रामो राम इति प्रधानमवबन्धना । रामभूत जगद्भूदाने राज्यं प्रशासति ॥' इति She gives expression to a similar idea on p 74 of the text in the words 'सकलजीवलोकमङ्गलाधारस्य' Verse 11 The touch of सीता's hand was so cool and so much delighted राम that he not knowing the cause of his feelings puts forward various hypotheses—as to what it was that made him so joyful आद्यो हेतुः Is it the extract of the leaves of हरिचन्दन or is it the sprinkling of the water issuing out of the sprout like lunar rays when squeezed? हरिचन्दन is either one of the five trees of paradise or a very fragrant kind of sandal called गोशीर्ष 'पत्रैरेवैद्यतरवो मन्दार पाणि जातक । सततान् वत्सपृष्ठश्च पुनि वा हरिचन्दनम् ॥' इत्यमरः, 'दैर्घ्याणिकगोशीर्षे हरिचन्दनमखिवाम्' इत्यमरः निष्पीडिता इन्दुवरा (चन्द्रविरागा) एव फल्गुना नैव्यं जायते इति वाचस्पत्यम् a tender shoot or sprout नु shows doubt 'नु पृच्छामा विरजते ॥' इत्यमरः आनस मिक or is it the juice of the plant that brings back life poured on my heart, which (juice) again gladdens my worried life? आनस च तद् जीविनं च तस्य पुनः परितपणं (पुनः परिपश्यतीति) पुनः परितर्जनं—the affix जन् is here वन्वाचर vide notes p 27 on नीरासमुत्पिपना Some editions read जीविनतरौ परितपणौ— which means which gladdens (invigorates) the tree in the form of the heated life (worried life of राम)' This is not a happy reading

P 59 Verse 12 एतत् सद्यः surely it is the same touch

'this' was formerly familiar to me सञ्जाय -सोदाय that restores to life and gladdens the mind. If we read परिमोहनश्च (that brings on a stupor), there is an apparent विरोध. This is however not a good reading as the same idea is elaborated in the following half of the verse. In सञ्जीवन and परिमोह the affix अन is कृत्वाचक while in मानदन below it is भाववाचक य तनोति which, having at once removed (my) unconsciousness that was due to excessive grief, brings on dulness (stupor) again by its gladdening effect. राम had at first fainted through excessive sorrow. When सीता touched him he was restored to consciousness, but her agreeable touch after so many years so transported him that he was on the verge of experiencing (another kind of) stupor (due to extreme joy). आनन्दन = आनन्द एतावत् तन्म् at this time, even this is a great deal to me. She means that being abandoned by राम, she had no chance of seeing him or being of use to him. Therefore the fact that she was able to restore राम to consciousness is a great privilege enjoyed by her and she thinks that she must be satisfied with it. न खनु परोक्षि. Indeed am I not favoured by the affectionate queen Sita? He puts a question to himself as to whether it is not possible that सीता may have come and touched him. मार्मिक्येति will search मन कोनिष्यति the king will get angry with me on account of my approaching him without his permission. Notice the word राजा सीता suggests that the king is राम may get the better of the husband and so on seeing her he may sternly rebuke her instead of welcoming her, on account of his high ideals of kingly duties. दुः—'दुः विनोदो परिमेषे' इत्यमरः भट्टहृद्य वृत्तान्तस्य this is not in keeping with all this that has taken place. She means —If she was so very dear to राम, as his words (प्रिये जानकि) even after the lapse of twelve years indicate he should not have abandoned her दृढमयी made of adamant : as hard (of heart) as adamant जना दरीनस्य whose sight is difficult to obtain and is impossible even in other lives. अर्तमाविन दुर्लभ दरीन यस्य. She means —The sight of such a noble person as राम is in itself very rare. It would be impossible for her to see राम again in future lives because both of them may go to different births in accordance with their respective कर्मे. Some read दर्शनान्, which goes with याम्. This is bad सीता was not then in a mood to think too highly of herself. The reading जन्मोत्तरे संभावितं yields no sense. G seems to have read पुन संभावितुल्लभ्यदर्शनस्य which means 'whose sight is as much easily possible in other lives as

that of the tongue of a balance' ना एव वत्सलस्य who entertains affection for me only who am unfortunate. एववादिन —She refers to राम's words 'मित्रे चानकि' निरनुकोश cruel, without pity 'हृषा दयाऽनुकम्पा स्वादनुकोशोऽपि' इत्यमर अह एव She means —however outwardly cruel राम's treatment of her may seem to be, she knows 'that his love for her is deep and that he has really not the least doubt about her. Note her words 'तस्मै कोऽपि यदि त मेहनतात्मन प्रवक्ष्यामि' (after I 51) and VI 32 below सन्निवेष्टुम् with dejection कीदृशी वत्स what is the condition of my heart! She asks तमसा whether she can understand the condition of her heart which is tossed by contending emotions. Some editions read 'कीदृश एव मे हृदयानुसूय इति न जानामि' — I do not know what the state of my heart is तमसा replies that she knows the state of her heart. Verse 13 तटस्थं, कतुर्व &c. qualify हृदय. तटस्थ सन्निवृत्तिरिव Indifferent (cold) on account of despair, angry in consequence of the offence (राम committed, र. of abandoning her), it is as if paralysed on account of the sudden meeting after this long separation. कतुर्व turbid, therefore 'angry' सीता despaired of being restored to her former position and so her heart was cold towards राम राम had done her injustice by banishing her without any cause under a pretext and therefore she was full of resentment. On account of her suddenly meeting राम, her heart was paralysed and did not know what to do. Some read हृदयोत्तम्बितमिव which may mean 'supported by the sudden meeting' मत्तस्य एव pleased on account of his goodness, deeply touched by the lamentations of your beloved (राम), your heart has at this moment as if melted with affection. दन्तिवत्स (रामस्य) कल्पे (करणाकारे) गाढं करण (शोक) यस्मिन् Construe एव with दक्षिभूतम् Verse 14 स्नेहेन मार्द्रक्षामौ शीतलश्च cool and influenced (lit melting) by love नन्दिनी—is here used in its etymological sense 'a woman that causes delight. Its usual meaning 'daughter' is inappropriate here. All the editions read नन्दिनि; but following G we read नन्दिनी, which is better. Still, being already addressed as देवि, there is no necessity of using another vocative. एते हास्य Indeed these words of my lord are full of nectar (i. e. cause delight) which shower delight and which exhibit the deep affection of his heart (for me). The compound अगाधं सुम्भारा cannot be easily dissolved. We rather expect दक्षिणागाधमानसलोहं अगाधं मानसे दक्षिण स्नेहसुम्भार येन सुम्भार heap, fulness. आनन्दं निष्पन्दते इति G reads 'सुम्भारा' for 'सुम्भारा'.

The meaning will be 'these words that spring from the deep affection &c' येषां प्रयत्नेन on account of the conviction (faith) produced by which निष्कारणेण परित्यजेन शय, तदस्य सम्पन्नमिति शब्दितम्. निष्कारणं नाम my life is highly esteemed by me though there is the dart of causeless abandonment मीना means—The fact that I was abandoned by my husband without any fault causes heart-rending grief to me. Though this is so and though my life has thus been embittered, yet I look upon myself as blessed, since these words of my husband lead me to believe that his love for me is as intense as ever. G reads 'शयन' which is not happy. The meaning seems to be 'my life is thought of more highly than the dart &c' शब्दितम् is formed from शय with the affix इत् according to 'तदस्य सम्पन्नं शयशब्दस्य इत्' वा ३ २ ३६

E. 61. मरुत्प्रेमं मय्याम (repetition) नमिन् पाद (कौशल) उपादान (कारण) यस्य which is caused by my cleverness || repeating (the same) vision. मरुत्प्रेम Imagination. एन means that by constantly brooding over the image of Sita in his heart he is led into thinking that she is bodily present. G seems to have read 'मरुत्पादनामपादोपादान' (मरुत्प्रेमं य अवमाम' presenting in imagination) V reads 'पादवोत्पाद' which is to be dissolved as पादवात् उत्पाद (उत्पत्ति) यस्य वयोमाव पादवत् Compare 'पुनर्मामादोपादानं ध्वेन मतिना' (text p. 42) 'प्रकटपुण्यपरिराकोपादानं एव मतिना' महावीरः IV. एनमद्रव्य—This is ironically used. It conveys that Rama is wretched (instead of being blessed as the word मद्र would naturally suggest) कः—यौक्ष्यते 'who will now attack (the elephant)' or 'who will now be appointed' In the first case मनिद्योष्यते is active, in the second passive पुत्रकम्—the affix क is applied to show compassion. 'अनुकम्पावाम्' वा. ३. ३ ७६. (पुत्रकः अनुकम्पित पुत्र इत्यादि. नि कौ). मनिमक्ति—attacks, overpowers. रुमन्दन—This seems to be sarcastic वामन्ती implies that राम does not deserve to be called रुमन्दन, as his ancestors in heaven must have been greatly displeased with him for abandoning सीता. The word is either अटायु or अययुम्. शिखरं दक्षिणेन to the south of the peak called अटायु. For the genitive with दक्षिणेन see notes p. 80 on सन्य लागारदेन. सीतानीधेन by the flight of steps called सीता. तीर्थम्—(Marathi पाद) flight of steps leading to a river. 'तीर्थं शम्भार-लोपोपवनारिरामं च। अवनारपिबुधान्द्रुपावोपावायनविपु' इति वेदिनी. नहर 'अहोरेवमुने मेदे' इत्यमरः. Note that वामन्ती purposely uses the word सीतानीधे and refers to अटायु who sacrificed his life for सीता. हरः—शब्दाः these allusions to the story (of my

सुगतिता for सुपादिता would mean 'were thrown.' सेक कानम् he caused a bath (of water) to her heart's content with his trunk that dropped a spray कानम् is used as an adverb here जगद्ग in the मान्दीमाधव takes it in the sense of 'युक्तम्' (proper) विरामे धृत्वा since when it (bath) was stopped, he held (over her) through affection as an umbrella the leaf of a lotus plant with a straight stem अनुराग (अवह) नात्र यस्य तस्य नविनीयनेव आनयन् (उपयन्) विराम cessation. The elephant held the leaf over the mate in order to ward off the heat This verse occurs in the वाल्मीकाधर IX. 34 where instead of यत् we have न. In one way this is a better reading. The young elephant had not become an adept so he forgot to hold the lotus leaf as an umbrella. नि यद् unbearable अविनश्यता किं सूत्रा what is the use of my giving birth to children? येन since तद्भ्रमपि even of that sort (i. e. so charming &c). इषद्विरला कोमला धराश्च ददन्ता वै उज्ज्वली कपोली यस्य the cheeks of which are brightened by the white, delicate and slightly sparsely teeth. अनुबद्धे मुग्धे काकुली विहसिते यस्मिन् on which there is constantly a charming smile and laughing. काकनी—sweet but indistinct sound. अनुबद्ध constantly attached निबद्ध नाकविखण्डक (काकपशु) यस्मिन् which has a well trimmed lock of hair. The word काक seems superfluous. विखण्डक itself is called काकपशु 'काकपशु विखण्डक' ('सुविद्यानां चूनां काकपशु इति वीट' क्षीरस्वामी) अग्रे मुख एव पुण्डगकपुण्डलम् She had two sons, therefore the word पुण्डगकपुण्डलम्

P 64 मस्तु—understand बुद्धिम् from the preceding speech after it उच्छ्र—रानी whose breast is heaving and has begun to ooze milk (on account of remembering my children). क्षणमात्र—सहृदा—सीता, being abandoned by her husband, could not aspire to be a सुसंनिता (a woman with a family) किमशेषोच्यते what need be said on this point this needs no mention. प्रवृत्त—अशेष A child is the highest limit of affection. प्रवृत्त excess. एतत् limit, border. This means that there cannot be affection greater than that which one feels for one's child. पर—विप्रो this is the highest tie for binding together the parents. Verse 17 This is one of the master pieces of प्रवृत्ति. Con- s'true सेदशुभयाद् दम्बो जन्तु-करणस्य न्ययमिति एक आनन्दप्रति न यदे —on account of being the resting place of the affection (of the parents), a child is the one (unparalleled) knot of joy tying the principles of the hearts of the husband and the wife. The affection of both husband and wife is centred in the child.

It is the knot wherein are imperceptibly tied together the two hearts of husband and wife just as two threads are tied together in one knot. The child is the source of joy to the parents and hence called आनन्दग्रन्थि. ■ separates as ग्रन्थि and रेफ, instead of अग्रन्थि एक. The explanation of ■ is bad and brings the high and pure sentiment breathed in this verse to a low sensual level. Verse 18 ते प्रिया—This refers to सीता अनुदिवसम् (दिवसे दिवसे इति अव्ययीभाव) day by day यम् is the object of वर्णयन्, the antecedent being स एव निखण्डी in the 4th line अन्धिर निर्गत मुग्ध (मनोहर) लोच (चञ्चल) बह्वक्ष—whose tail that had recently come out was charming and waving बह्वक्ष the peacock's tail 'विच्छिन्नं ननुसरे इत्यमर उच्छिन्न (उद्गता शिला यस्य) whose crest is upraised मणिमुकुट इव like a crown of jewels वदन्ते on the वदन् tree नरनि screams, gives out notes वच्चा सखा वधूसर—तत्पुरुष सखि becomes सख at the end of a तत्पुरुष according to 'तत्राह सखिभ्यश्च' पाठ ॥ 4 91 (एतदन्तात्तपुरषाश्च स्यात् । कृष्णसख । नि वी) वधूसर in the company of his mate (let the companion of his wife) The peacock's tail presents various sparkling colours, besides, the peacock's body is large but its neck is long and thin. Hence the peacock with its brilliant tail is represented as the crown inlaid with jewels placed on the वदन् tree. A crown is wide at the bottom and goes on tapering upwards. V and Gh read the first half differently. But the reading in the text is preferable. वासन्ती wants to point out the objects with which सीता was specially connected. With the reading in the text we know at once that the peacock was fed by सीता. The reading of V and Gh brings before us the peacock abruptly and the words of सीता (अन्ध एव स) that follow the verse cannot be properly connected with it. अनरण्य

लोत्वह this (peacock) whose tail freshly come out is charming and waving at the end of the festivity of dance due to its excessive joy न विपते तरण यस्यात् स अतरण मद् तेन ताण्य तस्य उत्सव तस्य मत् तेन एव स this is the same (peacock that I fed)

F 65 मोदस्व rejoice. राय calls upon the peacock to go on joyfully as the latter is in the company of its mate while राम himself is deprived of सीता एव भवतु—सीता also approves that her pet should be happy though she herself is in grief. Verse 10 Supply त्वाम् before मण्डयत्वा मण्डयत्वा and मुग्धया qualify 'सीतया' (understood) अग्निषु मण्डयत्वा (by her) who adorned you with the dance of her moving and beautiful eyebrows

and her eyes (the orbs of) which were made to whirl round inside the eyelids (sockets) during your (own) whirling movements (in dancing). कृता पुण्यं वन्त मण्डलावृत्ति (मण्डलाकारा आवृत्ति) याम्बान् ते वृत्ती, वृत्ती च ते चक्षुः च, प्रचलिते चक्षुः च भ्रूयो तयो ताण्डवानि, वृत्तिचक्षुः च ताण्डवानि च ते ताण्डवे The idea is—The peacock in dancing whirled about round and round. The eyes of सीता followed intently the movements of the peacock. The pupils of her eyes moved round in trying to follow the whirling movements of the bird, similarly by the admiration for the movements of her pet her eyebrows also were made to move. In this case, we take कृता ताण्डव as one word. Both G and कीरः do the same. We must admit that the sense yielded is not very happy and that the construction is rather clumsy. V and Gh take वृत्ति as an object of मण्डवन्त्या. In this case the construction becomes easier and the reading yields a good sense. Taking the reading of V the meaning is 'who adorned (her) eyes that revolved in a circle inside the sockets during your whirling movements by the dancing of her moving and beautiful eyebrows'. Here कृता वृत्ति is a separate word and an adjective of वृत्ति, which is the object of मण्डवन्त्या. With the reading in the text, we have to say that सीता adorned the peacock, here we say that her eye (naturally charming enough) had its beauty heightened by the graceful movements of her eyebrows. Gh reads वृत्तवृत्ति (as one word) which means the same thing as वृत्ति वृत्ति. कृता पुण्यं वन्त मण्डलावृत्ति (मण्डलावृत्ति) येन. Here also वृत्ति is the object of मण्डवन्त्या. The principal reason why the reading in the text was retained is that the readings of V. and Gh. seem to be emendations purposely made to escape the difficulties of the original text. चक्षुः fine, agreeable. कृता गतमान (त्वा) (you) who were made to dance by the graceful (सीता) with the clappings of her sprout-like hands. करी विसलये इव तयो ताटा ताटा keeping time (here by the clapping of the hands) 'ताटा वान्क्रियमानान्' इत्यमरः, 'ताटा करतले दुष्टमप्यमाभ्या च समिते । गीतकालक्रियमाने करतले हुमानरे' इति विश्व. नृत्यमान Present P. Pass. of the causal of नृत् इन्त रथ्यन्ते Oh 'even lower animals have regard for (former) familiarity इव with अनु—to act according to, follow, have regard for इव suggests that even lower animals, who are not supposed to be endowed with reason, stick to objects with which they had once become familiar, while he, a human being endowed with the godly attribute of

reason abandoned सीता, not regarding his love for her

Verse 20 कतिपयानां कुसुमना उदय (उदय उत्पत्तिर्वा) यसिन् which has put forth only a few flowers प्रियतमया=सीताया सरति मेति this mountain peacock (surely) remembers the queen (सीता), since it feels delight on it as if in (the presence of) its own friend गिरिश्रिय मयूर गिरिमयूर a मध्यमपदलोपितमात्र like शाकपादिव (वार्तिक on पा० ३ १. ६०) सरति देव्या—Verbs having the sense of 'to remember', 'to pity' and 'to rule' govern the genitive of the object 'अपीयमदयेनां कर्मणि' पा ३ ५२ अत्र=असिन् कर्त्तव्ये. The fourth line contains the reason of the assertion made in the 3rd line. As both the Kadamba and the peacock were tended by Sita, the peacock was familiar with the tree It never left the tree and danced upon it with joy Hence राम infers that the peacock still remembered those distant days when it and the tree had both been the favourites of सीता भासनपरिमृष्ट accepting a seat. **Verse 21** The principal sentence is ते शयनीयशिलायाम् हरिणकेन विमुच्यते स्व नीरम्भा (निर्गते रज्जे याम्य, निः + रज्ज) बालकद्वयं तातां वने तस्य मध्ये कर्त्तते इति कान्ताया तस्या—कान्तासतः तस्य Compare कूत्तर above नीरम्भ. ते this slab of stone used as a bed by you in the company of your beloved, lying in the midst of a grove of thickly growing young plantain plants. अत्र=शिलातले रज्ज्य=हरिणेभ्य अत्र सीता since सीता sitting on this (stone) often gave grass to them ततो स्व therefore (the slab of stone) was not left off by the deer क is added to हरिण to show compassion. Vide notes on पुत्रक p 89 स्व, when placed after a verb in the present, imparts to it the sense of the past. 'एद् एवे' पा ३ २ ११८ Most editions read एतच्छेदं कदलीवनमध्यवर्ति. This is a good reading and makes the construction of the verse easy With this reading the first two lines form an independent sentence and the last two lines form another co-ordinate sentence We have to supply तद् before विमुच्यते with that reading With the reading in the text, the construction is rather involved. We believe, however, that the reading in the text is what the author wrote and hence have kept it For वृद्धो यदेभ्य, N and G read वनगोचरेभ्य The meaning of this latter is not clear It seems to mean 'beasts of the forest' (वन गोचरः विषय देयाम्) ते देशा these are those very spots (उद्देश) of the forests on the गोदावरी which witnessed our various ते पादवा these are those very beasts, lords and trees that were as dear (to me) as children. ज्ञातेभ्य निर्विशेषा. (निर्मल विशेष देयाम्

प्रदेव्यः) — between whom and one's children there is no difference मयः-सर्वत्र so unfortunate am I that, notwithstanding that I see all this, it is as if it were non-existent (for me), such is the transformation that this mortal world has undergone (in my case) She means that being abandoned by her husband on account of a scandal, she cannot face her husband as well as the world and that therefore the world is as if non-existent for her. Formerly all these persons showered their affections upon her and the various objects gave her pleasure. But now they cause her sorrow. This is the vast change that has occurred in her relation with those objects and persons. The reading परिवर्तः also means 'change'. Verse 22. ददत् (qualifies दः) is the present p. nom. sing. max. of दा, its object being नयनोत्सवः. Construe यः नयनोत्सवः ददत् नवो नरः एव दः नासीत्) न इति कथं मृदुवदन् तयापि दुष्टो प्रियः नवः सवः (who) causing delight to (our) eyes by his limbs that were glossy (charming) like a fresh blue lotus. सततं यः who, thought he could always be seen by us at will, was ever new (on each occasion). She uses the word नः purposely. Not only was रामः a feast to the eyes of सीता, but to all who beheld him. She further says that Rama was so handsome that though we (including of course सीता) could see him as often as we pleased, yet on each occasion he appeared as handsome as ever. Compare 'हो हो दग्धनाश्रुपैः तदेव रूपं रानीदशया' दिक्कानि करपानि (इन्द्रियानि) यस्य. पात्रं छाया (छानि) यस्य whose complexion is pale. शुभा (to be construed with all the three adjectives in the third line) by grief. कथं न चिदः he is with difficulty to be recognised (i.e. to be inferred) as the same, still he is agreeable to the eye. Although his complexion is pale and he has grown weak, he is as handsome as ever and so still causes delight to the eye. In the first line V and Gh read दरी for ददत्, which yields a good sense. It seems to be an emendation purposely made, as with ददत् the construction is rather involved. दे for न is not good. There is no special propriety in saying that Rama could be seen at will by सीता (his wife). The reading नवः नवनेत्रः is not good. It will have to be construed with नयनोत्सवः in the first line, which will lead to दूरान्वयः. Besides the words नवो नरः एव दः present a striking contrast to मनुजस्य स्वेच्छादृश्यः ददन्ती - भूदा may you be always seeing your dear (husband) ! भूदा is Benedictive.

P 67 एवमया आमीत् did any body think it possib^l
 in a dream that I would be without him and he without me
 जमा दर्शन whose sight I have obtained as if in another life
 She means—for twelve years after I was abandoned, I had no
 opportunity to look at my husband It is for the first time
 after twelve years that I see him Who knows whether I may
 be able to see him again? It is therefore that she uses the word
 वसन्तरादश्च लब्ध दर्शन यस्य The reading अनुलब्धदर्शना (अनुलब्ध
 दर्शन यया) is not bad and means 'who obtained a sight of him'
 &c वाष्पमलिनान्तेषु in the intervals of the (falling of) tears
Verse 23 The principal sentence is ते दृष्टि दृश्येयं खपयति विद्रुलितम्
 qualifies दृश्यम्, which is the object of मयस्तुयन्ती आनन्दश्च दोषश्च
 हास्याममय यस्य पद्मला च उच्छाना च दीपा च She had stretched
 her eyes to see intently her husband विद्रु दीपा (eye) that
 is stretched out, upturned and has beautiful (or long) eye-
 lashes and that drops down tears due to joy and sorrow, that
 (tears) flow down in floods विद्रुलित adj tremulous, shaking
 The joy was due to seeing राम after the lapse of 12 years The
 sorrow is due to her being abandoned without cause by a loving
 husband. लेहनिष्यन्दिनी लेहनिष्यद् अलि अस्त्रा इति—possessing a
 flow of affection खपयति दृश्येयम् as if bathes the lord of your
 heart (i. e. राम) Her tears fall on her bosom, in her heart is
 enshrined राम and therefore the poet represents as if she were
 bathing राम in her tears धवल मुग्धा white, sweet and charming
 दुग्धकुल्लेव like a stream of milk (on account of whiteness) She
 being separated from her husband, had used no अञ्जन (black
 collyrium) and therefore her sight was white and resembled
 दुग्धकुल्या Note 'कीर्ण शरीरसंस्कार समानोन्मत्तस्य'। हासं परगृहे वानं
 लयने प्रोपिनमर्दरा ॥ वाञ्छवल्व I 51 V and Gh read दुग्धदोच्छानदीर्घा
 that was stretched out wide through the eager desire (to see
 राम) This is a good reading but seems to be conjectural
Verse 24 अथम्—see notes (p 51) मधुच्युत (adj of तरवः)—that
 drop down honey मधु अथोत्तति इति G seems to have read मधुच्युते
 (adj of पुष्पैः अर्द्धे कृते) This is not good, as we rather expect
 'च्युतमथ' खुलित मिला let the sylvan breezes blow full of
 the perfume of expanded lotuses क्व शकुन्तल let the birds
 whose notes are melodious sing sweetly and continuously
 खपत (रागुता) कण्ठा देशम् The reading रज्जुकण्ठा would mean
 'who have raised up their necks (to see राम) through their affec-
 tion for him (तया रामविषयकप्रेम्णा उत्कण्ठा उत्पन्नकण्ठा)

F 28 अक्षति नीद representing that he did not hear (what she asked) राम did not like that she should have an opportunity to ask something about सीता Verse 25 कर कोनि my heart is affected in an indescribable manner when I see those trees, birds and deer whom सीता tended with water, wild rice and grass (respectively), given from her own lotus like hand द्रव दोग्य which (विकार) is capable of breaking (even) a stone and is as if the liquid essence of my heart प्रसरत्य उद्गरं नस्तिन् दोग्य राम seems to suggest that though his heart is as hard as a stone, his emotion is so powerful that even that hard heart has melted The reading प्रसरोद्गरं of \ does not yield any satisfactory sense The figure in the first half of the verse is दयसरय which is defined as 'दयातरय कनैव कनिकाया समन्वय' काम्य-प्रकाश \ Gh. explains 'प्रसरत्य पाशान्य उद्गरं द्रव दोग्यं वत्तुत्य' But this is not good. There is no propriety in saying that the emotion is like the melting of a stone especially when we take the words in conjunction with द्रव इव हृदयम् Besides दोग्य in the sense of तुल्य is rarely used, if at all 'दोग्यं प्रतीयोणाहोपायि शक्येषु वाच्यम्' इति मेदिनी ननु वृत्तानि I do ask ननु is used here in the sense of 'emphasis, or in the sense of 'calling in a conciliatory manner' 'मन्त्रावसारानुशानुनयामत्रो ननु' निप्रत्य void of affection मित्रं प्राय यन्मात्र आनयारय word (mode) of address. बान्मनी was the dear friend of सीता and so of राम, who a few lines above, addresses her as 'सुखि वानमित्र' He therefore expected that she too would not stand on ceremony and would address him in a homely way as रामभद्र Instead of such homely words, she uses the formal word महाराज, conveying perhaps a hint that he paid more regard to his duties as a king than to his duties as a husband सीमित्रि (मुनेत्राया अपत्र मौमित्रि रुह्मा) एव मौमित्रि मात्रन् तन्निन् बाभेण रत्नितानि अश्रुतानि वस्तिन् मौमित्रि प्रश्न there is an inquiry as to the health of रुह्मा alone in a voice which is choked up on account of tears. It was naturally to be expected that the first question which बान्मनी would ask would be about her friend सीता विदित सीताया वृत्तान् यस्या सा विदि सान्ता । अन्—yes 'आनेवन्' इत्यत्र (बद्धीकारार्थे) शीरस्वामी पर दास्य extremely relentless किं चरति what art thou that sayest so (to राम)? सीता means that बान्मनी is herself cruel in taunting Rāma in this manner Or the words may simply mean 'why do speak thus?' निवार पुत्र my lord deserves good (treatment) from all त्रियं बह्वीति निवारं. Verse 26 This is a fine specimen of the

force and pathos of Bhavabhūti's words. It will be noticed that though भवभूति can use long and involved compounds, this verse, being full of intense feeling, is almost free from them. The धन्यालोक requires this 'वरुणविप्रलम्भशृङ्गारोऽनु अमुमामिव सद्गुणः । कथमिति चेत्, उच्यते । रमो यदा प्राधा येन प्रणिपाद्यस्तदा तपनीनी व्यवधावका विरोधिनश्च सदात्मनेव परिहाया । एव च दीपममासा सद्गुणः समामानामनेरपरारस भावनया वञ्चिद्रमप्रतीतिं व्यवधातीति तस्या नात्य त्वमभिनिवेश शोभते । विशेष तोऽभिनेयायै वाम्ये तनोऽन्वन च विनेयन वरुणविप्रलम्भशृङ्गारो । तयोर्द्वि सुगुणः । तत्त्वाम्पायामत्यल्लभ्यताया शब्दाभावो प्रतीतिर्मेयमभवति ।' pp 130-140 स्व

मने you are moonlight to my eyes (१ ८ ३३ delightful), you are nectar (applied) to the body (१ ८ ३४ your touch is cool and gratifying like अमृत) इत्यादि सुखा having pleased (flattered) the simple (मीमा) with hundreds of sweet words like these. She suggests that मीमा must be foolish to have looked upon all these smooth words as true and to have relied upon you implicitly. १ मेव—she meant to add वपुः सत्त्वदनमि. But the idea of abandonment is too much for her and she breaks off in the middle of her words. शान्तमवा or hush! what is the use of saying more! This verse is quoted in the दशरूपक (III 17) under शकुन्ती. The latter half of the verse is a fine example of the figure of speech called आनेव, which occurs when there is an apparent denial (or suppression) of something which was intended to be said for the purpose of conveying some special meaning. स्वाने मोह्य it is proper that she stops in the middle of her speech (1st sentence) and faints. 'युक्ते ह सायन स्वाने' इत्यमरः नमना means that it is quite natural, considering the great friendship of वामनी for माता, that she should break off in the midst of her speech on account of excessive sorrow and should faint. Moreover it seems to us that the poet wants to defend his own treatment of pathos. He means that it is quite in keeping with poetic ideals that he should make his characters break off in the middle of their speech and that he should represent them as fainting.

¶ 69 विष्णु—मीमा wishes that her friend should desist from harrowing her husband with pointed questions. तेनो वीति because the people would not tolerate it (१ ८ ३५ would not allow him to have मीमा) मृ 4th conj to hear इति shows reason. The words are to be taken as an answer to the query of वामनी कथं हेनो for what reason (would the people not tolerate it)? When the word हेतु is used in the sense of 'cause or

Subject it is put in the genitive 'यथा हतुप्रयोगे' पा 2 3 26 (हेतु
 प्रयोगे हेतु ही चोत्र यथा सात् । मय्य हेतुवन्ति । नि नौ) न ह्यस्मिन्—
 the people themselves know what that indescribable reason is.
 Rama could not bring himself to repeat the undeserved scandal
 and so uses the word स्मिन्. Moreover the words convey some
 taunt चित्ता न्ना the taunt comes after a long time (when it
 is too late) तन्ना means that the taunt contained in Rama's
 words मत्त स्मिन् comes too late as it cannot set matters
 right सीता having been abandoned twelve years before. The
 reading इति न्ना is not bad. The meaning is this taunt
 given to the people is deserved. But it is not so good as the
 one in the text. Verso 27. Here again it will be noticed that
 there are no compounds as the feeling is intense अदि—is
 an interjection used as a tender mode of address अनुने त्वदि
 इदम् कटोर is addressed to राम दयस्मिन् I bear that fame
 is dear to you स्मिन् इम् what infamy is more horrid than this
 (as the abandonment of one's innocent and pregnant wife) !
 She means—you abandoned सीता I am told because you
 thought that otherwise your reputation would suffer. But you
 adopted a remedy which instead of ailing to your fame would
 rather cause infamy. So how can you be said to be one to
 whom fame is dear ! The second line may also mean would
 even an evil name be more horrid than this ! दिदि in the
 forest इतिहृद्य (मन्दा) इत्या इव इति यन्मा मा इतिहृद्य तन्मा
 इति is used in the sense of अनुसन्ध or खेद तन्नुवन्मन्त्रोपरिमानान्न
 इति इत्यन्त इति मन्त्रम how do you think ! She means—do you
 think that she is still living ! या मन्त्र मन्त्रदयि who torment
 (my lord) that is already afflicted (overwhelmed by sorrow)
 मन्त्र होरु it is affection and sorrow that say so तन्मा स्यात्
 that the harsh words of वामनी (मन्त्रि कटोर etc) are due to her
 great affection for सीता and the grief she feels at the sad end
 (which she supposes) that सीता must have met स्मिन् मन्त्रदय
 with a room for thought is there ! (as there is no necessity
 for speculating about the fate of सीता I am quite sure she met
 a sad death). Verso 28 इति and मन्दा quality तन्मा, the
 principal sentence being तन्मा जन्तवस्तान्नादि निदय दिपुत्र—
 her creeper like body was certainly devoured by the beasts of
 prey श्वर पक्षयान (एव इत्यन्त सदस्य दन्त) कुत तन् इति दिपुत्र
 (यन्मा) इति दन्ता मा तन्मा—of her whose eyes were as un-
 as those of a frightened fawn one year old इति मन्दा—

परिस्तुरित यमं यस्य भरेण अल्पाया who was heavy on account of the burden of the quivering fetus च्योत्स्नामयी = if made of moonlight (= so delicate and charming) मृदु कन्या almost like delicate and fresh lotus fibres (= as fragile as the fibres) The affix क्त्य is added at the end of compounds in the sense of 'a little less than' 'ईषदसमाप्तिं वरपद्मस्यदेसीयर' पा. 5 3 67 क्त्याद्धि—see notes p 49 on क्त्याद्धि अहं कृतिका इव विभ्रमा past pass p of भ्रु (6th P भ्रुमति) with रि

P 70 प्रिये I am alive (present active of धृ 6 A.) अय इव like an ordinary person (or low person) प्रमुक्त कण्ठ यथा स्वात् तवा प्रमुक्तकण्ठम् नाप्रतिकम्—proper कर्तव्यानि पापानि—persons in sorrow must extinguish their sorrow (must seek relief from sorrow) निर्वापणम् extinguishment Verse 29 पूरस्व उत्तरीहे (समूहे) शूरो क्रिया when a tank has a large volume (of water), an outlet (or a channel) is the remedy (for preventing the banks from bursting) The word is variously written as तडाग, तडाक, तडाक परि (or री)—बाह drain or channel to carry off excess water The उपमग परि becomes optionally long in accordance with 'उपमगस्य सम्प्रमनुष्ये बहुलम्' पा 6 3 122 (उपमगस्य बहुल दीप स्वादनन्ते पो न तु मनुष्ये) 'नलोच्छ्रिता परीवाहा' इत्यमर (on which क्षीरस्वामी remarks "नल प्रवृद्धमुच्छ्रितानि परिवहति यैर्निर्गममार्गित्ते परीवाहा, यत्क्षयम्—उपाश्रितानाम्भानां त्याग एव हि रक्षयम्। तदाशोदरसम्पत्तां परीवाह इत्यमरमाह") शोकशोमे when excited by sorrow चार्थवे is supported राम लोव The mortal world = troublesome especially to Rama in various ways बहुषि प्रकारे षट् or बहुप्रकाराणि वधानि कृच्छ्रानि यस्मिन् Verse 30 पाश्यन् should be protected अमियुक्तेन मनसा with a watchful mind The foremost duty of a मृजिय was to protect the subjects 'प्रधाने हृदिये यमं प्रजानां परिपालनम्' वाङ्मयवद I 119 प्रियाशोक sorrow for his dear wife (सीता) प्रिया ग्लपयति—compare 'ग्लपयति शरीरं शरदिन इव यमं वेनरीगवयम्' on p 53 (text) स्वयं लभ having abandoned her himself, the relief due to weeping cannot be easily had If राम were to weep, people would ask him why he should weep, having brought the sorrow upon him by his own deed निनयन (निनाय) वेनरिनोद तद रुदिनम् therefore crying is certainly a gain in that he still breathes (though heavily on account of sorrow) She means—If Rāma had not wept his sorrow would have had no outlet and the consequences might have been most serious The fact that he shed tears has

lightened his grief and enables him to live though with difficulty

F 71 Verse 31 This verse contains four apparent contradictions, one in each line दन्ति भिद्यते my heart, the agony of which is very deep, breaks, but is not cut up in two. If the heart breaks, we expect to find it cut up. But the word 'breaks' (दन्ति) is not to be literally understood but metaphorically and thus the contradiction (between दन्ति and दिवा न भिद्यते) is removed. Explain similarly the following lines गदं उदं दस We may also take गादोदगन् as an सन्वदीभाव गदं उदं दस साक्षयः or seems to have read गादोदगन् Then the meaning is 'deep agony breaks my heart'. Here दस्य will be in the acc and we shall have to supply हृदय in the nom. before भिद्यते, the symmetry of the four lines will be lost. So the reading of G must be discarded. For the intransitive use of दन्ति compare above 'अपि दन्ति वज्रस्य हृदयम्' p 1 (text) वदति चेतनम् the body being overwhelmed brings on stupor, but does not lose consciousness. स्वन्दति भस्मम् internal heat (due to sorrow) burns the body, but does not reduce it to ash. प्रहरति .. जीवनम् Fate, cutting the vital, strikes, but does not cut life. The affix सान् is applied to a word in conjunction with the roots कृ, मृ, and अमृ in the sense of कालम् (totality) 'विभाषा सानि कालम्' पा 5. 4. 52 (चिविवरे सानिवां स्यात्कालम्) This verse occurs in the मन्त्रीनाम 1\ 12. Note the remarks of विपुलानि on मन्त्रीः "अन्तरेव हि दन्ते दाहरी स्या साक्षादहरी स्या इदिवर्ते । यदि मोहः कथमेव जानामीत्युच्यते । चेतना तु न मुह्येवेत्याशयः । तथा चान्तरीः सत्येव न मनुष्योऽपि सोऽनन्तरूपस्य दहति । नहि 'दह मलीकान्' इति धात्वर्थान्तिमिति भस्मरूपा न दहते इत्यत्र भस्मपान करोतीत्युच्यते" Verse 32. न हि दन्ति दन्ति The queen's residence in my house was not approved of by you तत्र तस्या therefore she was abandoned in a tenantless forest as if she were a blade of grass. The words दन्ति are used to show by contrast the great value which Rāma set on the people's opinion न अनुरोचिता was not mourned for. विर.. मया those various objects that have been familiar to me for a long time परिदृश्यन्ति cause to melt (i.e. affect) The reading परिभ्रमन्ति is not good इह इदं here do I, being helpless to-day, cry, forgive me (for it). राम says that to cry for सीता would have been to blame the people impliedly. But he says that he is helpless and begs to be pardoned for the nonce, as he has become unnerved by the sight of the objects in दशरथी,

इदं स्वये—impersonal अति भारस्य deep is the filling of the excessive grief (of राम) & e Rāma's heart has been deeply affected by sorrow आपूरणम् filling, making full (from all sides) सम्भार-
preparation collection The reading अति शोकमागम्य is preferable to the one in the text. It means 'the ocean of the sorrow (of राम) has been deeply filled अवगूढ (the reading of V and Gh) is a word rarely used. It seems to mean 'eddy, tide' अति लज्जताम् have recourse to firmness as to what is past. She means—there is no use in being deeply affected as to what is—
one so take courage विमुच्यते—Rama retorts—there is no need to call upon me to be firm, I have been more than that
Verse 33 दया दमर this is the 12th year since the world was bereft of the queen प्रनष्ट नामापि even her name has as if disappeared न च जायति and it is not that Rama does not live & e Rama does continue to live Two negatives are employed for precluding a possible negation. 'सम्प्राप्तनिवेदनिरर्जने द्वौ प्रतिषेधौ' वायनः ५-वाहः १ १ ७

P 72 मोदिताम् I am charmed. Verse 34 निपा-
दारणा these words, full of affection, are not (i. e. should not be) very agreeable (to you) being terrible on account of the grief (they convey) दया रसवि these are the streams of honey full of poison that fall upon you. Here शोक corresponds to विष and रस to मृदु. Just as one would not like to have showered on his body poisonous streams though full of honey, so you should not welcome with joy these words of राम though full of affection, because they expose the great havoc which grief has played with his heart. Connect मया with न न मोद in the following verse
Verse 35 The principal sentence is शोरमुद्रु मया नमोद विम् यथा दधत् (piercing or painful) like a fiery dart imbedded obliquely in the heart निरक्षीन is derived from निषङ् with the affix रन् अन्त्य—तम् firebrand, half burnt wood 'अनातोऽन्त्यमुमुचम्' इत्यमरः A burning dart would cause great pain if planted in the heart. The pain would be greater still if the dart were planted crookedly instead of in a straight line प्रयुज्यम् Thrust in, past pass p of वृ with प्रति सविषय दस and (like) a poisonous bite Supply यथा before सविषय We have also to understand क्षीणम् and क्षीण respectively with शोक्य and दस तथैव मोदः Similarly did I not endure the piercing dart of sorrow in my heart, though it cut the vitals (of my heart) ! मोदः past pass p. of सह. पुराणि—once she caused trouble to Rāma when she was

carried away by Ravana. अव्यभिचारिण causing trouble अविनिच्छन्न
 अग्निव च अन्न करी यस्य तस्य—though my heart is very firm and
 steady निष्कन्त motionless सन्निवृत्त made steady सस्तुनानि तानि
 तानि प्रियदस्तूनि तेषां वदनात् सस्तुन वेग (still) my excitement has
 become fierce (or boundless) by seeing those various familiar
 things that were dear to me The things referred to are the १०
 पदवर्ग which have been mentioned in the preceding dialogue
 between रामन्ती and राम सस्तुनपरचित् तदा to explain
 Verse 36 The principal sentence is कोऽपि मनोविहार वनात्
 प्रसरति—Some indescribable emotion of the heart spreads over
 me vehemently वेगे सम्मन्नाथ in order to stop (or check) the
 growth (उपपन्ना) of the चकार (कर) that is excited and
 goes beyond bounds वेगाया (मदादाया) इतोऽहं धुम्निश्च द कर
 मन् उपपन्ना (वृद्धि) तस्य सम्मन्नाथ वो भिरा after having again
 and again baffled (let broken) every effort which is made by
 me in my mind with great difficulty तेव ज्ञेय just as a flood
 of water of irresistible velocity breaks through a dam (सेतु)
 of sand and spreads Connect नोयस्य with ज्ञेय We have to
 expand the last line into अग्निहतरव सोयस्य ज्ञेय ईदृश सेतु भिन्ना
 भिन्ना यथा प्रसरति अग्निहता रस (वेग) यस्य ऐदृश—from निदना
 with affix अर् according to 'सिन्नाद्य-सन्ना च' पा ३ ३ १०४ (मैकत्रो
 द-१ शाकर १). Most editions read सोलोहो The meaning then
 is लोला (चञ्चला) इतोला (waves) यस्य स लोलोलो एव एव धुम्नि-
 षो—which is agitated because it rises high 'महत्तुल्यहोली'
 इत्यन्त. Or it may mean 'extremely unsteady' लोला (चञ्चला)
 इतो अविचल धुम्निश्च &c This reading is not bad, but it is
 not so easily construable as the one in the text G seems to
 have read 'हिलोही' which means 'easily unsteady' This is not
 good Some read कर for वना वेनोरो च तत् धुम्नि वना
 अकरात् or एतन्नि च धुम्निवति च वरानि (इतिरति) &c This is
 not a happy reading राम tries not to check his organs or
 mind, but rather his outbursting sorrow This is what he says
 in the words अविनिच्छन्न &c The reading हिला (having aban-
 doned) does not yield a good sense

P 73 दुर्वार . दुःख its own grief being removed by this
 agitation of the sorrow (of my lord) the operation of which is
 irresistible and terrible दुर्वार आत्मा च आत्म्यं यस्य परिमुञ्च
 निमुञ्च स यस्य—this qualifies हृदयम् कीदा means that the manner in
 which Rama is lamenting frightens her so much that she has
 forgotten her own sorrow and is stupefied by the thought of

what the consequences of her lord's extreme grief may be
 किमपि हृदयम् my heart has been stunned in an indescribable
 manner कष्ट . देव his Majesty (Rāma) has been reduced to a
 sad condition तद् श्रियामि therefore I shall divert his attention
 elsewhere मानयतु देव let your Majesty honour सदीपन तर्कयानि
 I guess that the remedy for relieving (Rāma's sorrow) which
 my dear friend employs will surely increase his grief सन्दीपन —
 the affix अन् is कर्तृवाचक here (सन्दीपयति इति) दासन्दी drew Rāma's
 attention to some familiar spots in जमलपन for the purpose of
 relieving his sorrow सीता feels sure that the result will be
 quite the reverse If we take the reading of V and Gh, the
 meaning will be "my dear friend looks upon the things that are
 calculated to excite (राम) as a remedy for relieving (his sorrow)
 This is not bad Verse 37. कस्या माग त-माग तस्मिन् दत्त इष्टुण येन—
 who had fixed his eye on the way (by which she was to return)
 एते तुवा (तुव कौतुक दत्ता) whose admiration (or curiosity) was
 roused by the *hamesa* सैरनम् (a sandy bank) is derived from
 सिक्ता with the affix अय (■) according to 'देशे द्विविधो च' पा
 5 2 105 (आश्चर्य मत्तु च । सिक्ता सन्ति अस्मिन्देहे इति विकृता सिक्ता
 सैरन सिक्ता । सि की) Some read रोषणि (on the bank) for
 रोषणे बायात्या—connect this with तथा परि दीक्ष्य marking that
 you seemed to be vexed (by her tarrying too long) परेदुर्मनाविन—
 displeased, vexed—past pass p of the denominative verb दुर्मनापने
 with परि Vide notes (p 16) on दुर्मनादयानाम् ब्रह्मणा अति she,
 through timidity, joined her hands in salutation prettily so as to
 make the (folded) hands appear like a lotus bud कान्तम्—
 कान्तस्य माव Rāma was not really angry, but Sita fancied that
 he was angry at her tarrying too long and wanted to mollify
 him by folding her hands before him as a suppliant G finds
 fault with the author for this description of Sita, but he seems
 to be too fastidious श्रीरु remarks "प्रणामाञ्जलि मलयन्दलकरपुगादि
 प्रणामाङ्गभूताञ्जलिन्यर्थे । अथवा 'नामयत्यपि वा देव प्रक्षीमावयति ध्रुवम् । प्रक्षी
 मयति नीचो हि परो नेच्य त्रिनेत्रकम् ॥ अतो वा अमरज्जीव दत्तं नामयति स्वयम् ।
 वाचा नम इति प्रोच्य वपुषा अमरमा च यत् ॥' इति अमरकच्छास्त्रोक्त्या प्रणाम बोधो-
 क्तरामङ्गदयगमनदेतुभूतोऽञ्जलिन्यर्थः । उक्तं च 'अञ्जलि परमा मुदा शिघ्रं देवयता
 दिनी' इति । अत एव रायाने 'कृतापरायण हि ते जन्मत्वदयाम्बुद क्षमम् । अन्दरे
 णाञ्जलि बद्धा म्दयमलया प्रमादभावात् ॥' इति " This verse occurs in the
 दशरूपक (IV 58) as an example of प्रणयमान हृदयमर्मणि गुह्यं गत्य तन्म-
 संघट्टनं (चालने) by the moving of the dart that lies imbedded in
 the vitals of the heart. A dart planted in the body causes pain,

but when II is moved after entering the body, the pain becomes greater still. So the sorrow of Rāma had already tormented him a great deal. By pointedly referring to former incidents in his life Vāsantī made the sorrow more poignant.

P 74 चरिह Oh cruel one or angry one वीरो says 'जानसी खुस्तो परमरदातुबिनकरादु सलवेद निददत नोचिनेनि व्ययते' शालो . कम्से you as if seem to be here and there, but you do not pity me. Rāma means that he feels as if she were present all round him, but his physical eye cannot catch her. Verse 38 The poet here describes the extreme intensity of Rāma's grief. This verse is one of Bhavabhūti's masterpieces दाहा—shows extreme grief. वसते वयं my whole frame is unquarred (or the joints of my body become relaxed) ह्युत्त जगति I regard the whole world as a void (because you are not in it) I burn within with dense flame. अविरल ज्वाला दया ह्यु तथा (अव्ययीभाव) मीदन्—परिपति नम सिंग मास (of रुद्र)—goes with अनुरागता अभयनि हृदि मयन् that which makes one blind विरु helpless साद राता my languishing soul, being helpless as if sinks in pitchy darkness नै विरुदर everywhere, in all directions. Or विरुद (all pervading) may be an adjective of मोह. The first seems preferable विरु करोनि stupor envelopes me from all sides, what shall I an unfortunate man, do! कदन् is equal to किन् मयनि causal of मय I P to conceal, cover. The reading अविरल ज्वाला would mean 'with incessant flames.' On 'वयं करोनि' शरः remarks 'किं दृढरोगादि निवारयानि, उत त्वद्व्यमनार्थं लोकाननुनयानि, अथवा वात्रिगुण तामनेष्यानि वेति भव.' This verse occurs in मालतीमाधव IX. 20 where we read मन्मत्तदलि जगद्वर very well brings out the 'Sāyābhāra' of the *Śāyābhāra* (Soka) of the sentiment of pathos 'दिवा मयि हृदयेनि रीति, अवयवनि विविधेभ्योऽन्तस्त्वया। विश्वं ह्युत्त मये इति वयं त्वेदना निरेद। अविरलज्वाला दया तथा ननु जलमाति चित्तावनिरो दाह। अतएव निराश्व सौख्यवमादय उन्मादप्रकारे मन्मतीरे निरन्ते। विषम सर्वतो मोहदण्डद्वीनि मोह। मरुमाद्योह वि करोनीनि देदन्' उदित with reference to मरुत—हन्ति alas! accursed am I in that again and again there comes over you who are the support of the welfare of the whole mortal world a change which is terrible because it puts your life in danger सुददि अविन वलिन् स संरुति अविन मय एव दाहाद दशानिगाम for development of condition & change. N reads अनुरागतामन्य (सकृद्विच्योक्तं ननु सै साधु मन्मत्त उन्माद दन्), which means 'whose birth was auspicious to the

whole world' G reads महाप्राणमन्त्रमय (whose birth was the support of the welfare of the whole world) This is not bad. By fainting again and again on account of his sorrow for Sita, Rāma's life is endangered त्वया मदस्य the touch of your hand alone is the means of bringing back to consciousness dear राम

P 75 समावय (let cause to be) bring to life दिष्टि, (instru sing of दिष्टि, used as an averb) fortunately प्रसादना चेतना येन स चेतन—who has regained his consciousness Verse 39 आत्मिन् goes with सगच्छ आत्मान् is the object of आत्मिन् (pre part nom sing mas of ह्य with आ) अत्मिन् आत्मान् brassing the constituents of my body both inside and outside with ointments as if prepared from nectar The दातुः are said to be seven 'मानुष्याममराभिमन्युनाणि दातव' (वायवा) पुन उन्मात् all of a sudden bringing me back to life आनन् मोहन् brings on a stupor as if of another kind on account of the joy it causes The idea is similar to that in verse 12 above and in Act I 35 आनन्देन निर्मलिते मणि दम्प्य whose eyes were closed through joy कथय how possibly, I should like to know how मर्मच्छेददातृ terrible because they cut the vitals किं शनैः by the touch of my lord which (touch) is agreeable and cool on account of his long continued goodness, सद्भाव goodness of heart attachment शर दहति which is as if tied (to him) by cement and which quickly removes my pain that was long and terrible दहति a kind of very sticky cement दित दम्प्य perspiring and unbearably paralysed वेदनाः trembling अशक्त as if powerless This sentence indicates some of the मर्मच्छेददातृ as सदा and वेदुः She could not take off her hand from Pāma's holy though she desired to go away G seems to have read निष्प्राणमनामोदः which means 'agreeable on account of his deeply loving nature (चिर प्रीत्य दमिन् स एव सन व नन माय) N and G read उन्मादः, which seems to mean lessening उन्मादः is a denominative verb from ह्यु हुन प्रीत्या how is this raving talk! He means that he is not raving, but speaking the truth Verse 40 दर्शयति is in the ceremony of marriage बहुवार wearing the marriage-string (on the wrist) Supply मया before गृह्णत मुखाया (अष्टम्य) मूर्ति (पदं) दत्त स मुखाया गृह्णत The moon is said to be full of nectar, which is drunk by the Gods and the Manes 'मयर्त्तः सृष्टुः सप्तर्षिभ्यः चन्द्रमा । इन्द्राय च' इन्द्राय चन्द्रमाय ॥ निघण्टुः II 11 22

हृदये तिरो सुग विर which was familiar with (i.e. a friend of) the rays of the moon that are as cool as nectar. It must be admitted that the reading in the text does not yield a satisfactory sense. The meaning seems to be that the hand possessed the same qualities as the rays of the moon. The reading विर से— can be construed much more easily than the one in the text. The meaning then will be — that was familiar to me on account of the touch being cool like nectar that I enjoyed for a long time. I will सुख तुम you are now the same that you were at that time (when I was married to you). Sita had just then touched Rama. She says that she feels the same pleasure the sensations on her hand, which she experienced when her hand was taken by Rama at the time of marriage and at evening. हर explains— हर वन्द्यो तुम य सुखान्ते ददौ रविचि सुख तन्निमान्तरं । अनन्तरि पितृवशे कृष्णस्य त्वत्तत्पितृवत् सुखान्ते रविचिबन्धुवत् (पृ. १) विनिवृत्त्या नान्यत्तत्तत्तत् । Or we may look upon the sentence as interrogative my lord, are you now the same (i.e. as loving and full of concern for me) as you were then? This is not, however so good as the first, because after what Sita has actually seen, she can scarcely have any doubt left about Rama's love for her. न एव शब्द—these words go with रविचि सुखेन charming on account of its resemblance to a lump of snow तद्देनम् (देनम्) निरर (मन्दू) ददौ निरर (गन्धर) ननु सुखा (मनोहर). ननु निरर resembling a tender larval sprout. The two clauses सुखम् and निरर indicate the extreme softness, coolness and softness of the hand of Sita. and G read तद्वदन्तौतम् which does not yield a good sense. It means (तन्म इतर तुम्हन्त ददौ हर वन्द्यो सुखा) charming on account of its resemblance to the other hand of her. This is harder of any sense in the context. हरः remarks 'तद्वदन्तौतम् ददौ हरम् तथा दक्षिणतः वन्द्योत्तमम्'.

¶ 77 अन्तर्निवृत्ता who was maddened by the touch of my lord. She could not take her hand off from the body of Rama, who seized it. We have seen (p. 50 text) that she was afraid of incurring the displeasure of Rama for approaching him without his permission. But here she allowed her hand to be seized by him. अन्तर्निवृत्ता, blunder. अन्तर्निवृत्ता इति—whose senses are closed (i.e.

benumbed, rendered dull or inoperative) by extreme joy. साध-
 सेन परवानमि I am helpless (cannot control my actions) on ac-
 count of agitation. तद् therefore धारय hold रह एव it is a pity
 that this is all a wild raving उन्मत्त madness, derangement of
 brain We have seen above (text ॥ 58) that Sitā had be-
 come invisible to all through the favour of the Ganges. So
 Vāsantī did not see her Rāma also did not see her, but in the
 action of touching him he seized her hand Vāsantī, not seeing
 Sitā, thought that the words of Rāma 'एना धारय' were due purely
 to Rāma being beside himself through sorrow भाक्षिय snatch-
 ing Verse 41 Construe तस्या स जट प्रवम्पी स्निघन् करपतन जहाद्
 परिकम्पित स्निघन् मम करान् महमेव परिलम्प that hand of hers, that is
 cool, trembling and perspiring, all of a sudden dropped from my
 hand that was cool, trembling and perspiring The poet here
 speaks of स्नेह and वेद्यु (प्रकम्प), which are सात्त्विकभावः See
 notes on verse 47 below न पर्यवस्थापयति आत्मानम् he (Rāma)
 does not compose himself अनव नयन whose eyes are unsteady,
 dull stupefied and rolling अनवस्थित not fixed on any object
 His eyes appeared at one moment wandering, in another moment
 to be fixed, then again plunged in darkness and again striving
 for light N reads 'अनुबद्धबहुपूर्णमानवेदन न संस्थापयाम्यात्मानम्' which
 means I (सीता) do not compose myself, my torments being conti-
 nuous, many and agitating' अनुबद्धा बहुष्व पूर्णमानाश्च वेदना यस्य
 With the reading in the text we have to suppose that सीता
 refers to the condition of Rāma. But we do not find in the
 sequel any allusion to Rāma's rolling eyes &c If we accept the
 reading of N, then the sentence refers to the condition of सीता
 herself We find in the next two speeches of तमसा and सीता
 that her helpless condition is referred to Though she extricated
 her hand she was extremely flurried and could not present a com-
 posed appearance to तमसा Therefore the reading of N is better.
 ॥ reads 'अनवस्थितस्मितपूर्णमान अविरलवेदन न पर्यवस्थापयामि आत्मानम्'.
 This is also a good reading It means 'I do not compose
 myself who am unsteady, dull and shaking and whose
 torment is very great' अविरला (not thin, dense) वेदना यस्य.
 सस्नेह निदण्डं looking (at सीता) with affection, admira-
 tion and smile. Verse 42 सखेद (स्नेदेन सह, बहुवीहि) रोमा
 श्चिन् कम्पित च भङ्गं यस्या —whose body is full of perspiration, has
 horripilation and is trembling शिथि सुखेन by the pleasure due
 to the touch of her husband रोमाश्च सञ्ज्ञान अस्य इति रोमाश्चिन्

account of his intense sorrow he hardly gets any sleep स मां
 that very delusion which is caused by my brooding repeatedly
 (over the image of सीता), follows me again and again अनेकवार
 परिवर्तना तथा निर्मित The idea is the same as that contained in the
 words 'नून सङ्कल्पाभ्यामपाटवोपादान एव रामवद्रस्य भ्रम' (p. 61 text)
 On सवधा वीर० says 'मम वामन्त्याश्चानुपलम्भात् निद्राया अपावेन स्वप्नानुपपत्तेश्च
 सर्वप्रकारेणापि सीतारक्षणं भ्रमरूपमिति भाव' The word भगवान् is ap-
 plied to विप्रलम्भ ironically or it means 'very powerful'
 'देशवत्स समग्रस्य भगवत् यशस शिवः वैराग्यस्वाध मोक्षस्य पद्मा भग
 इति स्मृत' क्षीरस्वामी वीर० says 'मग्नानित्यनदिलङ्घनीयस्य प्रयुक्तपूज्यता
 स्थापनाधेम्' विप्रलम्भ deceived सीता takes the blame upon her
 self, because she by touching Rāma induced the belief
 in him that she was near him and then withdrew her
 hand पद—वामन्ती wants to divert Rāma's mind and
 therefore shows him other objects Verse 43 पौलस्त्यस्य एव
 (see) here the iron chariot of Rāvana broken by जटायु For
 पौलस्त्य, see notes (p. 5) In this line the word is जटायुम्, while
 in the third line it is जटायु विदडित broken काष्णायस—कृष्ण
 अय तस्मात् निर्मित अय (n) metal in general, also, 'iron
 पुरत in front' The reading पदयेवे is not good as the words पदय
 पदय in the beginning are common to the whole verse पिशाच
 खरा asses that had mouths like those of goblins and of which
 only skeletons remain पिशाचानामिव वदनानि येषाम् वङ्गात् पेष
 येषाम् 'स्याच्छरीराणि वङ्गात्' इत्यमर 'राक्षसा गर्भमा खरा' इत्यमर
 explains खरा = mules खड्गेन छिन्ना चाक्षी जटायुपक्षतिश्च एह रित
 here are the wings of जटायु cut off by the sword (of रावण) पक्षति
 f the roots of wings. 'क्षी पक्षति पक्षयूढम्' इत्यमर 'पक्षाति' पा 5 2 23
 (मूलग्रहणमात्रमनुवर्तते। पक्षस्य मूल पक्षति । ति कौ) We may also take
 एह पक्षति as an adjective qualifying अरि एहन् छिन्ना जटायुपक्षति
 येन In that case एन would mean from this place (darted up
 into the sky the enemy) सीता दृष्टि (here) the enemy (रावण),
 carrying Sītā who was trembling rose up in the sky, resembling
 a cloud charged with lightning flashing inside. चलन्तीम्—trem-
 bling (through fear of रावण) The reading जलन्तीम् is good and
 preferable to चलन्तीम् It means burning (with anger or with
 the lustre of her chastity and beauty) अतस्त्वापुना विपुर् यस्त स,
 or अत विपुर्, स चामी अमुदश्च व्याहृत busy (here flashing) This is
 a fine simile The swarthy and large bodied Rāvana is compar-
 ed to the cloud the fair and trembling Sītā to the brilliant and
 flashing lightning याम् अस्मिन् sing of वो अमुदस्यात्—Aorist of

ह्यं वा ह अवि and उद् The reading अनुव्याकुल cannot be well construed with विदुः Gh suggests that we may separate as अवि (meaning अविद्यमाना भी यथा स्वात् fearlessly) and उद्ग्यात् This is not very happy वीर० remarks on the comparison 'अनेन दृष्टान्तेन रवगन्तावदुपो नास्ति इति सूचितम्' For an account of जगु, see notes p 32 For the encounter between जगु and रावण, see अरण्यकाण्ड chap. 50-51 मधुमती faithfully follows the रामायण in the particulars mentioned here 'काञ्चनोरदशान्दिन्याम्पिशाचवद्वानाम्बरान् । ताश्चास्य नमस्वनाज्जगान समरे बन्धु ॥ अथ त्रिवेशुमपन्न कामा पत्रकाविषम् । मणिनीलानवित्रद्वयमव च महारथम् ॥ नम्य स्यादष्टमानस रामस्यैव स रावण । पक्षौ पादौ च पाशौ च सङ्गमुद्धर सोऽपिच्छन् ॥' अरण्यकाण्ड 51 13-16 As to the words सीता ज्वलन्ती ५० note the following — 'स तु तां राम रामेति ररता हृत्पाति च । उग्रमादाय चाकाशे रावणो राक्षसेषां ॥ तप्तमरणागतां पीतकौशेयवामिनी । रगतं रावणुना तु विदुस्तौहमिनीं दया ॥ सा पथानां हेनाभा रावण जनकालम्बरा । विषुद्धनमिवाविश्य गुणुमे तप्तभूषणा ॥' अरण्यकाण्ड 52 13-14, 24 तां refers to जगु स्यामास is killed भीमा, at the mention of the encounter between जगु and रावण, forgot where she was and thought as if the events were happening then मातेर with excitement आ — 'भानु सान्कोप' इत्येव तावत्प्रणान् सीता च अपहरदीपि रौद्र also refers to जगु as तां as the latter was a friend of दशरथ राक्षस-केतो O fire of destruction (or 'comet indicating the destruction') to the family of demons Y. J. notes (p 5) on पीतस्वकुम्भनेतो किं विषं does any object of your wrath still exist? She means — the demons are all destroyed and there is no one left on whom you can wreak your anger इत्युः anger Rāma also at the mention of जगु and रावण forgot himself for a moment अहमपि—साता says that she also, like राम, forgot herself उद्गता distracted, gone mad अन्य — वात् now there is a strange change विषय change, reverse The following verse explains what great difference exists between the former separation of राम from सीता (when she was carried off by रावण) and the present one When वासुकी asked राम whether any demons yet existed, he recovered himself but the contrast between his condition when enemies existed and when they no longer existed, struck him and made him utter the following sentiment The reading अन्य परादमधुना प्रलपो वदते of V and Gh. is good It means 'this my prattle is now really a prattle' अन्यदे significant. The idea is — If I had said 'आ पाव क यस्मि'

at the time when सीता was actually carried off, the words would have been most appropriate. But she, being abandoned twelve years before, is now no more (so राम supposes), and there is no possibility of her being carried off. So these words are really now the ravings of a mad man. We did not adopt this reading, because we believe that it does not contain the original words of the author, but that it is purely conjectural. Verse 44. The first three lines form one sentence. Construe अविरत करे बीराणा निमर्दं जपति षणि राम स खलु मुग्धाया वियोग उपायाना भावाद रिपु षणि अभूत्—that separation from the lady (सीता) with charming eyes was to last till the destruction of the enemies on account of the existence of remedies (for destroying them)—that separation which produced a feeling of great wonder in the world by the encounters of heroes which contained constant incidents for giving me relief (from sorrow) अविरता (never ceasing) दिनो दयतिकरा देयुः *ady* of निमर्दं विनोद relief beguiling amusement दयतिकर incident. Or दयतिकर may be taken to mean सम्बन्ध जनित अत्यन्ततरस यस्मिन् or येन—qualifies वियोग रिपुपात भवति (भवसान) यस्य—qualifies वियोग कथं विष but how can this separation be patiently endured which (वियोग) is without remedy and endless? अप्रतिविष—remediless राम means—When सीता was carried off by रावण, he fought with him and recovered her. That separation could be borne because there were numerous engagements in that war which thrilled the whole world and diverted the mind of राम. He draws three points of distinction between the former वियोग and the present one I. In the former separation, there were remedies by resorting to which an end could be put to it in the present one सीता being dead (as राम thought) no remedies were of avail II There was hope that the former separation would end (and as a matter of fact it did end) while in the present one there is no hope that it will ever come to an end (as सीता was supposed to be dead) III The former separation was made bearable as the mind was diverted by war like operations, but in the present separation nothing can be done except bearing it patiently. V reads दयतिकर for दयिकर. In that case it will have to be construed as an adjective of वियोग the meaning being in which there were constant incidents for relieving (sorrow). This is a good reading and will render the verse more symmetrical and easy to construe. The reading of the text in the last line is preferable to that of Gh, as it brings out all the three

points of contrast between the former and the present वियोग and G seem to have read प्रविलय (destruction, dissolution), which is not good. We require the same word (वियोग) in order to heighten the contrast. वीरो remarks 'पुनश्चानामावनिशये वियोगस्य प्रत्येतोक्तिः' निर भाषिणी alas! I am cursed in that (my lord says that) it (the present separation) = to be endless राम meant that सीता being dead the present वियोग would never come to an end, even if he wished to end it. सीता thanks that he uses the word निरवधि, because he had determined never to welcome her back. These words deal a heavy blow to her, they dispel what forlorn hope she might have entertained of being re-instated at some distant date. Verse 45 The first three lines contain five relative clauses. The word यः occurs only in three out of these and we have to understand it in two others. कपीन्द्र = सुग्रीव. For the alliance between राम and सुग्रीव see सिद्धि-पादाष्ट 5-7 'ततोऽपि दीप्यमानं ती चक्रुश्च प्रदक्षिणम् ॥ सुग्रीवो राघवश्चैव वपसस्तनुया तौ ॥' सिद्धि-पा० 5 15-16 वीर्य—prowess हारण of the monkeys. Supply वृथा after चान्वनोऽपि जाम्बवन् is popularly supposed to be the chief of bears. But the रामायण speaks of him as a बानर 'जाम्बवान् चानरभ्रेष्ट सह मयै प्रवर्तते । भूतलादुत्तरोत्थाय गृध्रादानममवीत् ॥' सिद्धि-पादाष्ट 59 2 He was of signal service to राम in various ways. It was he who encouraged Hanumān to undertake the feat of crossing the ocean. It was he who, when राम, लक्ष्मण and the whole army of the monkeys lay senseless on the battlefield on account of the missiles of इंद्रविज्, directed Hanuman to go to the Himalayas and bring medicinal herbs for curing the wounds of the army. See सुदकाष्ट chap 74 जगदि वायोरपि where there is no access even to the son of the wind. This refers to हनुमान्, the son of जम्बवा and वायु. See सिद्धि-पादाष्ट chap 66 As to the greatness of Hanuman note the words of जाम्बवन् to विभीषण 'मलिनीवनि वारे तु हनुमन्महान् वरन् । हनून्मुखिनापानो जीवन्तोऽपि दृष्टा वदन् ॥ धरते नगरित्वात् माण्डपानिने नदि । वैशानरसन्तो वीर्ये जीविताद्या ततो भवेत् ॥' सुदकाष्ट chap 66 22 23 The words in the text have a picturesque effect वायु has access everywhere. But सीता is now there where even the son of वायु cannot reach क्षमः able नल was the name of a monkey chief who constructed the सेतु by which the monkey host passed over to Lankā. Vide सुदकाष्ट अय 22 सागर उवाच राम 'मय सौम्य बल्लो नान तनयो विश्वकर्माण । विशा दत्तवर्धनं श्रीमान् श्रीनेमान् विशकर्माण ॥ एव सेतुं महोत्साहं करोतु मयि बानर । समह धारदिध्यानि यथा ह्येव रिक्ता तथा ॥' 41-42 संनि मे Oh thou, my beloved

where art thou in a place which is beyond the reach (let not the province) of the arrows of even हृदयम्? Some read अविष्य which is not good. In that case we shall have to supply य before अविष्य, which will break the symmetry, as in other clauses we have यत् ननु विरहम् I am made to think highly of my former separation (from राम) She says so because then she lived in hopes of again being united to Rāma. N reads विरहे, which does not yield a good sense. It will mean 'I was highly honoured in my former separation' दुःखा दर्शनम् the sight of Rāma will only tend to generate sorrow in the hearts of his friends. किय दिष्यामि how long shall I make you cry? He means that all along during their meeting वासुकी had been crying on account of the sad recollections that Rāma's presence without Sītā aroused सन्तु गमताव therefore permit me to go.

P 81 वर्षवधन पादयितु in order to perform the auspicious ceremonies for the prologation of the life of (कुश and लव). N reads वर्षद्विगुणानि which श्रीर explains 'द्वादशवर्षवृत्तमहलानि देवतापूजादीनि शुभानि' दुर्लभं दर्शनं यस्य अस्ति—This sentence explains why Rāma wanted permission to go. He had begun the अश्वमेध sacrifice in the midst of which he had come to punish हनुमत् (see pp 39 40 text). The speech of राम extends up to चतुर्वानोदयामि But in order to produce a striking effect on the spectators, the author has interposed the two utterances of सीता. The audience hears both राम and सीता. But सीता is supposed to be invisible to राम सोऽहम् in a trembling manner (with a trembling heart). The words of Rāma (अस्मि सहर्षमेवादिनी) are like a thunderbolt to सीता and cause for a moment a heart rending shock and make her hold her breath. But the following words (हिरण्यकी &c) at once relieve her and she breathes freely सोऽद्यासासम् with a deep sigh (of relief) and tears माय त्वम्—she means that what he has done is like himself, is what was expected of a noble and loving personality like राम उत्तमान पुत्रम् my lord has now plucked out (from my heart) the dart of shame due to my abandonment by him सीता means—my abandonment without any cause has been rankling in my heart like a dart. But the fact that Rāma yet loves me so intensely as to have by his side my image has made me forget the undeserved treatment I received. I feel no shame now. Rāma has done sufficient penance for his bad treatment of me and I am now quite satisfied. तत्रापि—मीनामनिर्दुनो अरि तत्रापि .

देखाने I shall divert my eye full of (let smeared with) tears by looking at the image of सीता The purpose of the third Act is to take away the grief of undeserved abandonment rankling in Sita's heart is here accomplished. धन्या सा—This refers to the image बादा लोकस्य has become the stay (let tie) of the hope of the world The whole world depended upon the life of राम, which in its turn, depended upon the comfort derived by looking at the image एवमात्मा स्तूयते—In this way you praise yourself. The praise of the image is virtually the praise of the original (रं सीता herself) परि हसितासि भगवत्या I am laughed at by the revered (तमना) महान प्रसाद this meeting has been a great favour to me व्यनिकर contact गमन कायन् as to going away, you should so act as will not interfere with your duties. प्रतिक्ष्णा सवृत्ता—दासन्दी became unfavourable as she permitted Rāma to go, which Sita did not desire कथं गम्यते how can you go? She means that in the condition in which सीता is seen to be it is impossible for her to go. Connect दत्तास्य with चक्षुष in the following verse Verse 46 प्रत्युत रच्यते the contact of whose eye, which is as if rivetted on your husband and is wide stretched through the longing (to see him long), can be checked only with efforts resembling the piercing of vitals She means—सीता has rivetted her eye on राम, to take away that eye from Rāma would require tremendous efforts and cause as much anguish as piercing the vitals would do. प्रत्युत inlaid, fixed दृग्वा दीप्त सनिकर्ष contact, proximity Most editions read the last half as मर्मच्छेदोपसैरावधौ न सवाप्यते the withdrawing of your eye is not effected (let completed) even with heart rending efforts. This is good, but seems to be a conjecture in order to gloss over the difficulty caused by 'मर्मच्छेदोपसै रने'

॥ ४५ ॥ अपूर्वपुणेन जनिन दर्शन यवो ८ and G read सुहृन् पुण्यजनदर्शनीयाम्यान् सुहृन् and पुण्य mean the same thing In order to avoid this, G makes a desperate suggestion and takes पुण्यजन to mean the राक्षस विनीय पुण्यजन does mean राक्षस 'दातुधान पुण्यजानो नैर्कनो दातुष्यमी' इत्यमर वीर० is more reasonable and explains 'सुहृत्तानि पुण्यानि नैतो सुहृत्पुण्या । सुहृत्पुण्याश्च ते जनाश्चेति निग्रहे कर्मधारयः' कियद्विर दर्शनम् How long is it possible to see the moon on the full moon day when screened by clouds? She means—when there are clouds in the sky, a sight of the moon can be had only at intervals and for a short time सीता means

that she must look upon herself as extremely fortunate in that she obtained, though for a short time, a sight of राम after so many years. Here राम is spoken of in terms of the full moon. This indicates the व्यभिचारिभावनिवेद (resignation, dejection) अहो धनकम् Oh, how strange is the arrangement of incidents (in the lives of राम and सीता). It also means the plot of a drama. Here मन्वन्ति indirectly suggests that his own skill in arranging the events of his plot is superb. Verse 47 एको विवर्तान्. The identical sentiment of sorrow, appearing different in consequence of (the presence) of different circumstances, seems to assume several different forms. तमसा says—the sentiment underlying all these strange and manifold incidents of the lives of राम and सीता is only one, viz कष्टम्. But on different occasions, that sentiment presents other appearances on account of the external conditions in which that sentiment has to operate. At one time the sentiment may border upon हृद्गार, at another time it may verge upon वीर, but all the same the under current running beneath all these outward manifestations of शृद्गार or वीर is always कष्टम्. In order to illustrate this, तमसा gives an illustration आवन् ममघम् just as water (assumes) the various forms of effects, whirlpools, bubbles, waves, though all that is (in reality) water only. Supply आश्रयते after जगन्मो घटा आश्रयते—whirlpool. Whirlpools, bubbles and waves are manifested in water. When we see them, we are not to suppose that they are entirely distinct from water, which is their substratum. They are in reality various forms and phases of water. Without water they cannot be. Similarly in the life of राम and सीता, कष्टम् is the all pervading sentiment though at times we may see it in the form of शृद्गार or वीर on account of the conditions under which it is operating. The word विवर्त has been explained above (notes pp 52-53). It is to be noticed that the word occurs here in juxtaposition to विकारान्. This may plausibly be urged as a reason for holding that the word विवर्त was used by the author in the sense of विकार and not in the strict technical sense as explained on p 53 of the notes. But the occurrence of the word in the 6th Act in the verse 'विपाकस्तेन मृता मेघानां नूयमानसि' नक्षत्रीय विवर्तानां वापि प्रविश्य इति' lends support to the view that the technical sense of the word was known to the author. The words वापि प्रविश्य require that the appearances manifested in मृदा exist no more and that

there remains only one undifferentenced Brahma. It appears to us that even in the present verse the word विवर्त is used in its technical sense of 'an illusory appearance'. The author means that everywhere the underlying रस is कल्याण, but to readers and spectators of average abilities it appears that in some cases the रस is शृङ्गार or वीर that however, is a mistake due to the निमित्त (the उपाधि) in conjunction with which the one रस (कल्याण) is working. The example is given only for the purpose of showing the oneness (sameness) of the underlying entity. It is not necessary that the illustration and the thing illustrated should be on all fours. Hence the word विकारान् cannot help in determining the sense of विवर्तान्.

This verse is a key to the whole of the drama. By putting it in the mouth of तपसा, the author secures two objects. He brings out that कल्याण is the keynote of Rama's life. He further puts forward this verse as his own analysis of the whole drama being apprehensive that his readers and the audience may not be able to appreciate his execution of the task he had set to himself. We may regard him as saying—The underlying sentiment throughout this drama is कल्याण. At times it may appear at first sight that the main sentiment is शृङ्गार (as in the first Act) or वीर (as in the fifth) but that is only an appearance the reality is that even there it is कल्याण that is the main underlying sentiment. The शृङ्गार in the first only serves to heighten कल्याण by the great contrast it presents when सीता was with Rāma and her separation from him which quickly follows. The वीररस also lends a charm to कल्याण, inasmuch as we behold that on account of the one initial act (which is the basis of the whole superstructure of कल्याण) of abandoning सीता, राम is almost about to fight with his own son without knowing it. Further it seems to us that the author hurls down a defiant challenge to some of his fastidious critics. Some writers on dramaturgy laid down that in a Nataka technically so called the principal रस must be either शृङ्गार or वीर. For instance the साहित्यदर्पण (which is later than मयभूति) in describing what a नाटक should be says 'एक एव भवेद्वी शृङ्गारो वीर एव वा । मयमन्वे रसा सर्वे कानो निव ह्येकद्वय ॥' It seems to us that मयभूति did not like these ideas of the critics and triumphantly calls upon them to note that he has written a नाटक of absorbing interest and surpassing beauty, in which the principal रस is कल्याण and not शृङ्गार nor वीर.

The word रस requires some explanation. रस is that indescribable feeling partaking of the nature of bliss which a man of taste experiences when he appreciates a poet's work and comes to be in tune with it. *Rasas* are said to be eight शृंगार, हास्य, वरुण, रौद्र, भीर, भयानक, दीप्यमान, अद्भुत. Some add a ninth शान्त. The साहित्यदर्पण (III. 1) defines रस as 'विभावेनानुभावेन व्यक्तं सञ्चारिणा तथा । रमनामेति रत्यादि' स्वादिभाव सचेतमात् ॥ Love (रति) and the like which are permanent moods (or underlying sentiments) in any composition when manifested by विभाव, अनुभाव and सञ्चारिभाव, attain to the condition of रस in the man of taste. The स्वादिभावाः corresponding to the above eight *Rasas* are रति, हास्य, रौद्र, भीर, वरुण, भय, जुगुप्सा and विसर्ग. विभावाः are those which are the causes of the स्वादिभावाः : e. on account of which the स्वादिभावाः रति &c are manifested and those which nourish them (रति, हास्य &c) when they (रति &c) are produced. विभावाः are of two kinds आलम्बनविभाव and उद्दीपनविभाव. Women (in the case of men) and men (in the case of women) are the आलम्बनविभाव, because they produce the स्वादिभावरति. The gestures of the आलम्बनविभाव, चक्षुःश्रवण, वसन्त &c are उद्दीपनविभाव because they inflame love. अनुभावाः are the effects of the स्वादिभावाः रति &c which indicate externally the working of the feelings (अनुभावो विचारस्तु भावसंज्ञनामकः । दशरूपक IV. 3) such as glances, perspiration. Under अनुभाव are included the eight सात्त्विकभावाः 'लज्जा, खेदोऽथ रोमाञ्च, स्वरभङ्गोऽथ वेपथुः । कैवल्यमथ प्रत्येकं स्वीयं सात्त्विकं मया ॥' (नाट्यशास्त्र ७. 2") स्थितिचरिभावाः (or संचारिः) are those moods which help or are accessory in apprehending स्वादिभाव or its effects, they are so called because they are not permanent, but appear and disappear as waves in the ocean. They are 33 in number, निर्वेद, श्लथि, शङ्का &c (see नाट्यशास्त्र 6. 18-19). They are not main sentiments in a composition they are associated with the main sentiment in a composition.

We have in various places pointed out the सात्त्विकभावाः and स्थितिचरिभावाः. सीता and राम are the आलम्बनविभावाः. The sight of पद्मिनी and the various spots in जनस्तान् are the उद्दीपनविभावाः.

The illustration of water and bubbles &c occurs often in the Vedāntasūtrabhāṣya of Saṅkaraśāhārya. 'सदा हि समुद्रादुत्पन्ना रमनोऽप्ययदेहि तद्विवारणा केनवीचितरत्रुदुदानीनामिनरेतरविभागे हरेरेतत्' पारिप्लवगथं व्यवहार उपलभ्यते on मद्भूत II. 1. 13, 'यथा च समुद्रामनैकेन पेनरक्षापानना नानाहम् on मद्भूत II. 1. 14

P 84 तमसावास्तौ—तमसा addressed the following verse to सीता and वामन्ती addressed it to राम It is to be remembered that वामन्ती and राम did not see both तमसा and सीता Compare a similar device below V 16, 18-19 Verse 48. Understand विनातु with each of the nouns in the nominative तः भवति, अमरनिधु, कुलपति, वनिष्ठ, भवति the earth अमरनिधु the river of the gods & the Ganges सार्धं धानि—this goes with अमरनिधु—together with others like us वृत्पति—a sage who is the head of an institution where 10000 sages are fed and taught 'मुनीना दशसाहस्रं योऽत्र दत्तादिषोऽपात् । भवा पदति विप्रपितृनौ कुलपति' मृग 12 आत्र योत्ता—the first person to employ the metre (अनुष्टुप्) This refers to वाल्मीकि अनुदाना अरुणदी यन् न अनु ..सीक —for the affix क, see notes p. ॥ त्वयि नमःप may (they) bestow blessing on you for your great welfare It will be seen later on that all the persons mentioned in this verse contribute to bring about the reunion of Rama and Sita.

In some editions this Act is called छाया The reason is that in this Act सीता was throughout present as if she were the shadow of Rama, though invisible to him This Act is the most important in the drama. At its commencement we see that Sita's heart, injured by her undeserved abandonment under a trick, nurses a feeling of resentment and is almost indifferent to Rama. By a skilful manipulation of incidents the poet shows that she is completely reconciled to Rama at the end of the Act. The purpose of the remaining four Acts is to give visible effect to this unification of two hearts that had for a time become estranged.

Act IV.

After the highly wrought feeling of the third Act, the author relieves the tension by introducing a scene in a lighter vein The scene is laid in the hermitage of वल्मीकि The incidents narrated in this Act seem to have occurred soon after those narrated in the third In the second Act (p 37 text) we saw that after finishing the twelve years' *sattra*, Vasishtha, his wife and the mothers of Rama decided to go to Valmiki's hermitage. Their recent arrival is announced in the Vishkam bhaka of this Act.

P ॥ भूविष्ठ जनम् (adv of अव्ययस्य) भूविष्ठ सन्निधापि-
 अनिधिनन् यस्मिन् in which many guests are present समर्थि-
 वारम्भे रमणीयता charm due to great preparations Verse 1
 नीवारो चामति the deer of the penance-grove is drinking to its
 heart's content the scum (gruel) of the boiled wild rice
 (नीवार), which is warm and sweet and which remains after
 being drunk by its mate that has just brought forth a young
 one सद्यः प्रवृत्ता चासी प्रिया च वत्सा पीवार (वानार) मण्ड पटम्—
 'भिक्षुता दक्षिणा सर्वस्मात्ते मण्डमन्त्रिणम्' इत्यम् —the thick oily scum
 forming on the surface of any liquid, especially of boiled rice On
 छान्दोग्यम्, वीर० remarks 'उज्ज्वल हि प्रयवविह्वनश्चरतोदरिहारकम् । त्रियात्
 च मधुरत्वे हेतुः । जन एव मधुरत्वोक्तिं प्रयोक्तव्यम् ।' सद्यः विनम्—this
 shows that even beasts show regard to their mates when they
 are in a sad condition. अवृत्ताप्रियापीनम् seems to be irregular
 We expect अवृत्ताप्रिया Or we may say that अवृत्ता is the name to be
 applied to a female in a particular condition and then we may
 have अवृत्ताप्रिया in the compound पयास adv complete, full,
 पर्याप्तम् adv to one's satisfaction Construe सर्विष्यन् वक्तव्यं पुरातन
 गन्धेन मनाकं अनुसृत followed (s e mixed) slightly by the spread-
 ing odour of the boiled rice which is full of clarified butter
 मनाकं adv a little अनुसृत qualifies आमोद कर्कशं स्त्रीवते the
 fragrance of the cooking of vegetables mixed with jujube fruits
 spreads round कर्कशं वदे वदरे मित्रं शाकं तस्य पचन (पाक) तस्य
 आमोद आमोद a very sweet or pervading fragrance 'निमग्नोऽपि परि-
 मणो गन्धे जनमनोहरे । आमोदं मोदिनिहारा' इत्यम् परिस्त्रीवते—passive
 of स्तु (9 P A.) with परि स्वागतं, वारणानाम् welcome to these
 persons, with grey beards, of various sorts, who are the cause of
 a holiday जीर्णं कुर्चम् (beard) येषाम् स्वीकृतं after the manner of
 young boys welcomed the arrival of guests simply because he
 had a holiday when they came He did not want the old folk
 for their own sake but for the holiday which their arrival
 brought In ancient India, holidays were given to students on
 various occasions one of which was the arrival of an eminent
 guest. See याज्ञवल्क्यस्मृति I 144-151 'भ्रातृन् स्तुतिष्वे च दिष्टे च
 गृहमागते ॥' 151 (जनपदाद्) Some editions read आगतमनोहारा
 as the footnote will show There गतिम् means आगमने तन्निष्ठेष्वन-
 special, having a specialty about it अदुर्बं गुरुषु your reason for
 respecting your elders is very wonderful दण्डादन seems to be
 the older and more clever of the two So he laughs at his
 companion's readiness to avail himself of a holiday

P 86 निनामयेवं यस्य महान् धर leader (head) of the large body of old persons स्मविर old man विह्वलप्रहसनम् lie upon your joking ननु shows 'emphasis' अहं पत्न्या पुरस्कृतान् headed by अन्धदी शरान् wives शरान् wife (always used in the plural) अधिष्ठाय leading दु वसिष्ठ Is he वसिष्ठ? (or 'I doubt whether he is वसिष्ठ') दु विवर्के परिमले इत्यमर अथ किम् what else : ६ yes मया वैर इति As for me I thought that he was a tiger or a wolf आ shows 'anger' देन—महमशयिता—this is to be connected with मया पुन ६c above—since the moment he arrived, that poor brown heifer was devoured by him कविना a brown cow कल्याणी—वीर० explains 'वसवती । दिवायनीत्यर्थ' महमशयिता is the past pass p of an onomatopoeitic verb समामो मयमाना holding in respect the Vedic precept 'a मयुरक should be offered with flesh.' मयमाना goes with गृहमेधिना मोत्रिवाप येधिना householders offer to a learned Brāhmana (who has performed a sacrifice) a heifer, a bull or a big goat मयुरक is a respectful offering made to a guest, bridegroom or to other distinguished persons It usually consisted of five ingredients curds clarified butter, water, honey and sugar-candy 'दधि मर्दिनः स्त्रीश्च सिद्धा वैश्व पशुभिः । मोत्र्यते मयुरकं'. मनुस्मृति enumerates the persons to whom मयुरकं was to be offered 'रात्रिर्विज्ञानमयुरकं विषयमयुरमायुजाः । मयुरकं पश्येत्सर्वतन्तायुः ॥' III 119 वसिष्ठस्मृति IV 5-8 contains the following 'निन्दुरेकानि विदुः प्राया मेव पशुं हिन्वादिनि माजकम् ॥ मयुरकं च पश्येत्सर्वतन्तायुः । मयुरकं च पशुं हिन्वाजाययेत्सर्वतन्तायुः ॥ माजकं प्राणिनां हिमां मयुरकं पश्येत्सर्वतन्तायुः । न च प्राणिनां स्वयन्तन्तायुः पश्येत्सर्वतन्तायुः ॥ मयुरकं माजकं वा राजन्त्यायुः पश्येत्सर्वतन्तायुः । मयुरकं माजकं वा पश्येत्सर्वतन्तायुः । मयुरकं माजकं वा पश्येत्सर्वतन्तायुः ॥' आजाय means 'Veda, Vedic injunction' मोत्रिय —'जनना माजकं पश्येत्सर्वतन्तायुः । पश्येत्सर्वतन्तायुः । पश्येत्सर्वतन्तायुः । पश्येत्सर्वतन्तायुः ॥' प्राणिनि has a सूत्र to explain the word 'मोत्रियस्तदोऽपीति । ॥ ४१ वसवती a heifer (about two years old) महोशु—मयुरकं उवाच च महोशु (महोशु + उवाच) Here उवाच (a bull) becomes उवाच according to 'मयुरकं' वा ३ ४ ७७ (which is a very long Sūtra) 'वृषा महामहोशु स्यात्' इत्यमर- गृहमेधिना गृहे शरीरे मेधते सहस्रान्ते इति It omits महोशु, but from the quotation given above it will be seen that the reading in the text is proper सं हि मनसि for, the authors of Sūtras on religious observances lay down this observance धर्मसूत्राणां—Sūtra is an aphorism, which is pregnant with meaning, though expressed in the most concise way 'सूत्राणां धर्मसूत्राणां सारवद्विषयोऽनुष्ठानम् । असौ धर्मसूत्रस्य च स्य धर्मसूत्रो विदुः ॥'. A sūtra is generally in prose. सूत्र works were generally divided into three kinds, श्रौत or कल्पसूत्र, गृह्यसूत्र and धर्मसूत्र.

The कृत्यसूत्रs dealt with such sacrifices as दक्ष and पौर्णमास, the गृह्यसूत्रs laid down the ceremonies and ritual to be performed in the house with domestic fires, the five daily Yajnas, the सरकारs such as उपनयन and marriage धर्मसूत्रs laid down the rules for the various castes and आश्रमs, for the administration of justice &c. Some of the extant धर्मसूत्रs are those of गौतम, आपस्तम्ब, वसिष्ठ &c. We have given above an extract from वसिष्ठ on the killing of a heifer in honour of a guest समामनन्ति— from छा with सुम् and आ I P to lay down or prescribe निगृहीत — you are caught (or defeated in argument) This is a technical term in the वाय system. The following speech of सौधानदे indicates how he thought he had caught his friend in argument. निग्रहस्यान is mentioned as the last of the 16 categories of the न्याय philosophy 'प्रश्नाप्रवेदमक्षयप्रयोननदण्डान्सिद्धान्तावपवर्कनिर्णयवादनस्य विपदाहेत्वामामच्छन्नानिनिग्रहस्यानाना उत्तदानानि श्रेयसाधिगम' न्यायदर्शन first Sutra. निग्रहस्यान is defined as 'परामयहेतु' in the तर्कभाषा. येन since वसिष्ठमिधु— for मिधु, see notes p 3 विग्रहिता was killed, past pass p of छुम् I P with वि to kill, to cut up निर्वर्णित. effected, accomplished विग्रहिता was given up or sent away : i. e. was not killed अनिहृत मयन्ते the sages lay down (let think) this method in the case of those who have not given up flesh. The words 'this method' refer to समामनपुष्पकं मामाह अनिहृता अनिहृत-माना—the words are transposed on the analogy of such compounds as रात्रय 'रात्रयान्तिषु परम्' पा 2 3 31 (एषु पूर्वप्रदोषाई परस्मात् । मि को) वस्तु rate, rule, procedure निहृतो मामाह— निहृतमाह . दैवदुर्विषाह (let had ripening of fate) misfortune. वैद्यानस—see notes p 27 The मनुस्मृति lays down that a वानप्रस्थ must give up flesh and must subsist on plain vegetable diet 'अन्नं वा दक्षिणां पुत्रमन्त्रानि च । येऽप्यहोऽह्नान्यपारोक्षं वा च - भवान् ॥ वर्गयेन्मयु मास च बीमानि ववामि च ।' VI. 13-14. अस्मत्तयमानस some years have passed since he began to practise penance in the penance grove of चन्द्रद्वीप अनिहृत some (optionally declined like a pronoun in the nom plural) 'प्रयत्नचरमनया राधेन विपयेमाध' पा 7 1 33 चिरन्तन old अयम् न वेति has he had an interview with his female relatives or not! स्वयं द्रष्टव्य you should yourself come and see the king of Videha परस्पर मिलित्वा have met or assembled together जनस्वाद्य मानदाद्य we shall celebrate (let honour) the festival of a holiday by playing

P 88 पुराणश्रामो रात्रिश्च उपाम् having waited upon. एत .. निहृते = occupying (i. e. has seated himself at) the root of a

Free Verse ■ इदं नयने who is tormented by the grief about Sita that constantly clings to his heart निरनुपलब्धं अन्नं प्रभूतं दहनं (अग्निः) यन्निम्बं अन्नं -रसति like an old tree having fire spreading in its inside (in its hollow) The reading in the text is better than ज्वलति as जलं वनरसति can be well compared to old वनक and is more likely to have a hollow inside where fire may burn निगमिष्यमक —*Vide* notes p 64 Here it is निग्र as one of the two characters is a low one speaking the Prakrit dialect This is perhaps the finest विक्रमवत् in this drama Pāṭhas had been carried to the highest pitch in the preceding Act That tension is here relieved by the dialogue and bright smiles of two boys **Verse 3** The principal sentence is मे मम्युन विरमति my grief dies not cease अन्ते व्यथना—(sorrow) that was caused (it clung or stuck) by that great misfortune which befell my child (Sita) which (दुरेव) was hard to bear, which wounded the heart and caused agonies The instrumentals from तेन to व्यथना qualify दुरेव understood तेन (दुःखेन) विपत्ति (which goes with मम्यु) दुरेवन्—sin here misfortune वनक refers to the abandonment of सीता on account of a scandal in the words लङ्घनं दुरेवन् अग्रेण इत्येव एव निरगति which (sorrow) is poignant and constantly existing (it flowing) and which seems fresh though a long time has elapsed पारवा वह्नीर निहन्तु cutting (pr p nom sing mas of कृ with नि). कृत्वा a saw The adjectives एव - निरगति can be construed with कृत्वा also which may be sharp (एव), which may have a cutting edge and may seem to be new (bright) even after a long time विरमति—रन् is Atmanepada, but necessarily takes परस्मैपद when preceded by वि, आ and इति 'म्याहरेम्यो रन्' वा 1 3 ९१ चरया, दुःखेन and लोकेनि are to be connected with अन्तरायातु दुःखेन that is irremediable (it that can be overcome with difficulty) पराक— is a kind of expiatory penance. It consists in fasting for twelve days with the mind and senses restrained 'द्वादशाहोपवसनेन पराक इति कर्मणि । यत्नः III 311 'यत्नमनोऽननरत्नं द्वादशाहमननम् । पराको यत्नः कृत्वा एव सर्वसंग्रहोदनः ॥' मनुः XI 215 मान्दपन is another kind of expiatory penance 'गेमूय गोमय क्षीरं दधि सर्पिः कुशोदकम् । पराको यत्नः कृत्वा एव मान्दपन इत्यम् ॥' मनुः XI 21, 'गेमूय गोमय क्षीरं दधि सर्पिः कुशोदकम् । यत्नः पराको यत्नः कृत्वा एव मान्दपन इत्यम् ॥' यत्नः III 310 The word प्रमुनि includes such penances as चन्द्रायन &c मास रम्यातु यत्न the fluid ingredients of which are taken up (are dried).

आत्त past pass p of दा with आ अविद्यमान अवष्टम्भ (support) दस्त
नाचापि पतति my wretched body does not yet fall (perish) X

of the ingredients
retched body does

not yet fall This reading is not so easily construable as the one in the text V and Gh read अनुपयुज्यमान which means 'that has become useless' Some one may say 'commit suicide, if your body does not perish of itself' To this the following sentence furnishes a reply अथ वातिन for those who commit suicide are arranged those worlds called अवतमिस्र which are with out the sun अविद्यमान सप्त वेपु प्रदिविषीयन्ते—(pass of दा with प्रति and वि) are arranged, are prescribed अवतमिस्र means a particular kind of hell While commenting upon the several kinds of hells mentioned by अमरसिंह (in सद्देहाल्लपनादीनिमहापौरुषो रवा । संहार कालश्च चेत्तापा), क्षीरस्वामी remarks 'अपराधान्तामिस्रा भवता मिस्रादप' Some take अवतमिस्रा as an adjective of लोका, mean ing 'having pitchy darkness' (अथ तमिस्र निमिर वेपु) This is unnecessary as the above quotation from क्षीरस्वामी will show Those who explain अवतमिस्र as above say that instead of अनुयां we should read अनुयां (fit for or belonging to the अनुयां), as otherwise अनुयां would be superfluous when the worlds are said to be full of blinding darkness. On our explanation there is no such difficulty The author seems to have understood literally the passage from the ईशावासोपनिषद् 'अनुयां नाय ते लोका अवेन तमसा द ता । तांसे प्रेलाभिमच्छन्ति ये के चामहो जना ।' कथं the seers of Vedic mantras अनेक क्रमेण even after the lapse of many years. प्रति निर्मातृ which is presented distinctly on account of reflect ing (brooding) over it every moment प्रतिपुन दा परिभाषना तथा स्पष्ट निर्मातृ यम् O explains परिभाषना as निरंतर, which is not good प्रत्यक्ष fresh दुःसखेव agitation due to sorrow ईदृश दुःखयते such is the lot assigned to your birth that has developed itself that it is not possible for me even to cry aloud (at will) in consequence of shame सीता did not die a natural death. If that had been so it would have been possible to cry aloud for her without feeling shame But she was abandoned on account of a scandal and then died Hence the shame Verse 4 This is a fine specimen of Bhavabhūta's felicitous description of child life The principal sentence is स्मिन्ने ते वदनरमणक सराणि—I remem ber your delicate lotus like face when you were a child स्मितं, कुण्डलाग्रम् and मृत्पिण्ड are three adjectives of वदनरमणम् In the

text we should read स्वन-वदित् as one word अनियते रतिनिने
 (वेत्त च निवृत्त) वदित्—that had smiles and cries irregularly
 (without any settled causes) An infant smiles or weeps with-
 out our knowing the reason why it does so विदितानि कठिणानि
 कोमलानि दन्तकुहलमयाणि (दन्ता एव कुहलं वेदा मयाणि) वदित्—in which
 shone the tips of a few delicate bud-like teeth. स्वरं अमुनमस-
 नम् (सुन्दर) वदित् वदित्—from which fell faltering words that
 were charming though senseless The reading नम् is better than
 सुम् because it helps to produce a charming assonance of sounds.
 Compare 'जाह्नवदन्तु कुम्भेनेष्टरवेरश्चक्रोरनापहव प्रवृत्तौ । मङ्गा
 मयमायिनस्तन्मन्त्रद्वयो पञ्चाक्षरद्वयवा मतेर्नामवन्ति ॥ राहुन्दे ॥ VII
 We may say that मङ्गवृत्ति perhaps is happier than कठिणानि in the
 choice of his metre and in अनुप्रास This verse occurs also in the
 मालदीपाव ॥ २ मतेष्टरमि you are extremely firm (or hard hearted)
 These words convey a rebuke The word वदित् is significant.
 Being the supporter of all the earth is naturally firm वीर- re-
 marks "नव 'वो वा विदित् कठिन्य तसै भूत्यात्मे नम्" इति वचन इत्यम् ।
 नव वदु भगवत्प्रजुलीने पुनीन दोषके विकार दोषुनामो न्ययते" Verse 5.
 We have to understand वेत्ति after त् otherwise, we expect a
 verb in the second person plural and not in the third person
 plural (as विदु is) एषो कुम्भगन्धर्वनिष्ठ Or we may suppose
 that वदित् is included under सुम्भ- and construe कुम्भ- with
 मास्कर The sun, as being the first progenitor of the race, is an
 object of veneration to the whole family of Rāgha. एव मास्कर
 the sun himself (as the highest of all the divinities mentioned)
 विदित् वदित्—just as speech generates the force विदित्—the sun
 singular is put for the class वदित् देवतन् who (Sita) is a divinity
 like that (i. e. the goddess of speech) Some take एतद् as mean-
 ing 'like the deities mentioned above' The reading 'एतद् एतद् वा
 पुन' is bad. वनक would never have referred to the undeserved
 humiliation of Sita by the ordeal of fire, as he says further
 on 'दोषमहिर्नक्तन्मन्त्रद्वयेरिदोषे' (p. 93 text). त्या विद्यमानम्—
 slaughter- (or killing) in that way (i. e. abandoning to die on
 account of an undeserved scandal). वनक, like राम, thinks that
 एतद् must be dead. एतद् is addressed to वदित् कि मङ्गवृत्ति
 why didst thou endure or put up with I श्रु ४ P. A. to endure
 मङ्गवृत्ति—this seems to have been the name of the कष्टनी उदितवनम्
 नम् एतद् to whom the way is shown. उदित-वनक gets up to
 show his respect to मङ्गवृत्ति, the wife of the great sage वदित् निरुप-
 observing closely वनेराता-वनेराता Mark the plural एता, though

in apposition with कौमद्या क मिति who would believe this that she is the same? with प्रति to believe Verse 11 यथा श्री like Lakshmi. शरीरे पदेन or she was herself Lakshmi, what is the use of a word showing a simile? The उपमानपद here is यथा सेवा—these words are to be connected with जाना वचन show extreme sorrow Construe सा एषा देववशेन दुःखमरु निमिषि अन्यदिन भूत जना—through the power of fate she has become as if another indescribable being full of misery From being like लक्ष्मी or श्री herself she has become a miserable being and her state is indescribable दुःखमामा स्वरूप यस्य We may also construe in another way—सा एषा देववशेन अन्यदिन जाता, दुःखमरु निमिषि भूतम्—She has become through the power of fate, as if another, some thing indescribably lamentable has happened This is not, however, very happy We expect मया for अन्यदिन महो विपाक Oh, what a change For विपाक see ईदृशाना विपाकोऽपि &c (text p 52) and विपाके घोरेऽस्मिन्नु' (verse 12) below N reads विचार, which is not good श्रीर० explains 'विचार प्राणिनामुपघयापवपरूपागतुको निमगनीय इत्यर्थे' Verse 7 मूल incarnate धृते दशनम् the sight of that very person has become unbearable to me like salt (thrown) on a wound V and Gh read before this verse 'अवमर' पापो दशनिषयान्' this is another miserable (or evil) change of condition (that has happened) This is not bad, but seems to be a conjectural addition व कुण्टरो = वसिष्ठस्य अनप्यवमाय —a decision, want of resolution. N and G read महानप्यवमाय—this great effort The meaning would be—you have been asked to see Janaka by your family preceptor, why do you require so much effort to make up your mind to see him! The words परे परे how ever indicate that the reading अनप्यवमाय is better संनम्य having made steady अनुगम्य obey समवेद्य at the same time सवामि क्वचित् all the sorrows spring up She refers to such calamities as the death of दशरथ, the exile of राम, the abandonment of सीता &c उद्भूतमान (उद्भूतम्) मूलवचन यस्य—the root of which is plucked up पदव्यापदितुम् to compose, to make steady The reading उद्भूतमान is conjectural, ॥ gives a good sense Verse 8 सन्तानवाहीनि flowing in a stream (i.e. continuously) सन्तानेन नहति इति मर्यादित्वाणि due to separation from relatives (in this case from दशरथ) दृष्टे प्रवसि (loc abs) when any person that is very dear is seen मोन प्रवन्ते surge around (flow together) as if with thousands of streams When sorrow has been continuous for many years, it loses its nature of being unbearable But at the sight of persons that are dear to us, sorrow revives in

all its force and becomes as unbearable as it was when it first befell us. The reading सुदुःखः (due to separation from a good relative) is not good, as it introduces an unnecessary limitation. One feels deep sorrow though one's near relative may not be absent. Compare for the idea 'वनोद्गच्छति सा मृगं हनन्' 'अधुनो वधान च । सवनम् हि दुःखप्रदो विवृतशब्दोपपद्यते ॥' कुमारम्भव IV 26 वधा इव गते when such is the case with my daughter in law. Verse 8 ह्यमन्वन्दी praiseworthy relative कुण्डल (lit., carrying or leading) one who continues or perpetuates the family दासवत्य is mentioned as an expounder of वद in the उद्गच्छति कोरनिर्द्गच्छति अन्वद III and IV 'वनको ह वदेह कूर्वाणुपावम दधानं मनसेऽग्नौ दाहवचनानु मा सार्धेन न होवाच । मां सप्तपीतवेद तैरनियत्क इतो विमुञ्चमानः क रन्विद्यमानो नारः उद्गच्छति वद रन्विद्यमानो नारः उद्गच्छति वद रन्विद्यमानो नारः' इह उद्गच्छति वद रन्विद्यमानो नारः IV 2 I उद्गच्छति वद—see notes p 53 अतो (Perfect of ते) sang (i.e. expounded) महा राजन् विद्वेह who was non-different from his heart to the great king ((इत्यर्थः) जनक was so dear to दशरथ that he was as if 'the second heart of the latter सारिता दिवमान् I am made to remember (those) days that were delightful on account of the absence of despondency अनिवेदेन रमयान् She means that in the lifetime of दशरथ, she enjoyed unmingled happiness and therefore those days were very charming. The presence of जनक who was a fast friend of दशरथ brought to her recollection those happy days and made her feel extremely miserable by the contrast which her present condition afforded सर्वं नास्ति All that is now no more. All that happiness is a thing of the past. V and Gh read समाप्तिं नास्ति दिवमे which means—I am honoured on a day on which there is no joy अनुपस्थित (not approached) महोत्सव दसिन् This seems to mean that Janaka paid her a visit at a time when there was no occasion for joy (but rather for sorrow) and 'that on former occasions his visits occurred when there was some festivity going on'. This is not a good reading. It does not fit in the context as our reading does. The following words 'हा देव मया तत्रानि' would moreover be abrupt and unconnected with this reading.

P 92 Verse 10 दया-गुणन on account of whom, your husband, the highest among the ancient teachers, and the receptacle (treasure) of holy lustre, looks upon himself as sanctified. This means—वनेड, though himself full of (Vedic)

lustre looked upon himself as sanctified by having the saintly
 भरुधरी as his wife पृत आत्मान मयते इति पृतमय (or पृतमानी) म
 is added to पृत in accordance with the Sūtras 'आममाने सश्च' पा
 3 2 83 (सकर्मके मनने वर्तमाना मयते सुखि सख्य स्वात् चाण्डिनि । पण्डितना
 स्नान मयते इति पण्डितमय । पण्डितमानी । सि कौ) and 'रित्वनब्धयम्'
 पा 6 3 66 (सिद्धते परे पूर्वपदस्य हस्य स्वात्तो मुम् । सि कौ) त्रिलोकी
 मङ्गल्यम् auspicious to the three worlds प्रयाणा लोकानां समाहार
 त्रिलोकी (दिगु) मङ्गले साधु मङ्गल्या (मङ्गल + य), according to 'तत्र
 साधु' पा 4 4 91 यवनि शिरसा with (my) head resting upon
 the surface of the earth यवना वचाम् deserving to be saluted
 by the world हवी शिव resembling the goddess Ushas (dawn)
 निषिरपि मङ्गल —this may be taken to refer to the sun who is
 spoken of as the lover of the dawn in the Vedas 'द्यौं देवीमुषसं
 रोचमानां मयो न योषामन्येति दधात्' ऋग्वेद् L 115 3 The adjectives
 अमङ्गल्या, अमङ्ग्या and अमङ्गवीम् are applicable to उपर also मङ्गल
 प्रकाशनाम्—may that imperishable light (truth) shine for you
 (: : on you) This means —may the knowledge of the
 supreme Spirit dawn upon you. This blessing from भरुधरी is
 very appropriate अमङ्गल was a प्रकाशिर मङ्गल is spoken of as मङ्गल and
 as the light of lights Note 'द्वि विद्ये वेदितव्ये परा वैवापरा च । अथ
 परा यदा सद्ब्रह्ममभिगम्यते । मुण्डकोपनिषद् 1 1 4-5 'क्षिरमवे परे कोशे विरलं
 ब्रह्म निष्कलम् । तन्मुञ्ज उयोतिषां ज्योतिसघरा मविदो विदुः ॥ मुण्डकोपनिषद्
 2 2 9 स तपति may this god that shines beyond the region
 of sins purify you This refers to the sun For the idea of
 the sun being beyond sins see notes p 82 रजसु n foulness,
 passion sin There is another reading एरोरजा This will
 mean 'who is beyond sin.' It may also mean 'who is beyond
 रजोगुण' There are three गुण according to the सारय system,
 सत्त्व, रज and तम 'सत्त्व लघु प्रकाशकमिष्टमुपहृत्पक चत्त न रज ।' सारय
 कारिका The sun being a god is सारयिक and above रजोगुण The
 compound एरोरजा (रजम पर) is irregular Vide notes on एर
 सहा p 18 मयना मातु Is it all right with this mother of the
 protector of the subjects? अनामयम् health welfare 'अनामयं स्वादा
 रोगयम्' इत्यमरः (अनामयस्य रोगस्य अभावः अनामयम्) अनामयम्—when
 addressing a person of the क्षत्रिय class, the word अनामय was to
 be used 'आदानं कुञ्जलं वृष्टेः क्षत्रियं भुमनामयम्' मनु० II 197 जनक, being
 indignant at the undeserved treatment of सीता, does not take the
 name of राम Moreover the word प्रयापालकस्य is sarcastic The
 idea is—he cared more for the subjects than for his wife.
 निरव स we are taunted harshly and openly निरवशेष—without
 leaving anything back : : completely and without reserve अने-

नेमयुना on account of this very resentment (due to the abandon-
ment of सीता) मयुः anger, or 'sorrow' विरं परित्यक्त रामभद्रमुख
चद्रम्य दर्शनं यदा We saw that कौसल्या went to the मय of चद्रम्य
and when it was finished she came direct to the hermitage of
नारदी along with वसिष्ठ and others Thus she had not seen राम
for twelve years नाहमि दुःखयितुः you will please not give pain.
देवदुर्भागं कोटि some indescribable misfortune (i.e. bad combination
of fate) यद् since प्रवृत्ता बीमना किंवन्ती येषु Among whom a
scandalous report had spread अविद्यमान अत्यन्त येन extremely
mean minded अग्निमुदि न प्रतीयति do not believe in the purifica-
tion (of सीता) by fire. इति shows reason' को शोधने who is
Agni to purify my offspring? Janaka could not bear the idea
that his own daughter who was holy by birth, should require
purification, simply because scandal mongers thought otherwise.
यथादिना जनेन—refers to the words of कृष्ण 'अग्निमुदि न प्रतीयति'
राम-भूता insulted by राम (in that he abandoned सीता on
account of a scandal) एवमेव just so (just as जनक says that
सीता requires no purification by fire) अग्नि पुराणि the letters
'Agni' are quite insignificant with reference to my daughter
(सीता) यथातन् sufficient This means that in the matter of
purity Agni can bear no comparison to सीता Verse 11
शिष्य तया whether you are my child or pupil, let that
remain as it is She means that the relationship of सीता
to her (whatever it be) is immaterial in the respect to
be paid to her शिष्य इत्यति the pre-eminent degree of purity
in you strengthens my attachment to you The reading इत्यति
is better than जनयति जनयती must have had some affection
for सीता, as the latter was her pupil, but it was strength-
ened by the worth of सीता इत्यति denominative verb from इदं
स्त्रीत्व—womanhood (from स्त्री, according to 'स्त्रीपुमान्वा नन्द्यौ
जनयत' वा १ १ ८७) शिष्य मयुः let there be childhood or woman-
hood in you (i.e. you may be a child or a woman that does not
matter) ननु shows 'emphasis' जनयन्—the plural is used
because there are fourteen worlds गुणा वयं in virtuous beings,
it is their virtues that are the objects of reverence, and not their
sex nor their age. She supports her words about सीता by a
general proposition and hence the figure is अवान्तरन्यास 'सामान्य
वा विशेषो वा तदन्वेन मनस्यते । यत्र सीत्यान्तरन्यासः साधर्म्येणैतरेण वा ॥'
काम्यकाण्ड X Compare for a similar idea the following —'तान्गौरव
मेरेन कुनीश्वरस्यदीश्वर । स्त्री पुमानित्यनास्त्येवा वृत्तं हि मदीनं सनाम् ॥' कुनीश्वर-

सम्भव VI 12, 'तथापि जल-यवहारनिष्ठरे विपश्चभावे विरमस्य तत्स्थु । तुतोप वा यातिशयेन वृद्धा पदं हि सवनं शुभैर्निधीयते ॥' रघु III 62, 'भृतेरित्यभूतविद्वन्निश्चितमुनीनपरयं शुचिभिः । रजयाचकार विरता ॥ मृगान्कमिवेक्षते रमयितुं न शुणा ॥' विरानाजुनीय VI 24 उन्मीलन्ति इव वेदना my agonies as if laid forth (i.e. increase) Verse 12 स ताना—This refers to दत्तारथ तन्मौल्य that (well known) happiness (which she enjoyed in the lifetime of दत्तारथ) शिपुम्भ—refers to her son राम and his brothers स्कृती आदिभूतम् presented itself to her memory (i.e. was remembered by her) The words रात्रा, मास्य, व्रत and दिवसा are in apposition with तद् विपाके सिन् in this terrible change (of condition) अथ then (i.e. after being aware of the contrast between her former happiness and her present miserable condition) पुराश्रीषान् of virtuous women matrons पुराश्री श्री a woman whose husband is living and who has children पुराह भारयति इति 'स्यात् कुटुम्बिनी । पुराश्री इत्यमरः' For the idea in the last line compare 'आगावश्च कुसुममस्तथायसो ह्यद्वाना सप्तपालि प्रापि हृदयं निप्रयोगे रात्रिः । मेपदूत 10 विरस्य दृष्टान् seen after a long time प्रियसुहृद् = दत्तारथस्य न स्निग्धं पश्यामि I do not see affectionately : i.e. I do not behave in a friendly way Verse 13 स दत्तारथ तद्य हृदयम् he was my heart (as it were) The author uses तद् and not स because the predicate is हृदयम् अणि पञ्च and he was more over the whole fruit of my life यद् नरन् (he was) whatever else is dearer than these (i.e. body and soul) किमिव—दत्तारथ what possibly was not दत्तारथ to me (i.e. to me he was everything)

P 94 Verse 14 यद् अभूत् whatever great fault was committed in private either by her or by her husband हृदयम् = दोष अभूत् विषय I b came the object of the censure of the pair separately He means that he so much enjoyed the confidence of both दत्तारथ and कौमद्या that each of them complained to him if the other was guilty of some fault even in private. If कौमद्या was guilty of a fault दत्तारथ would taunt him by saying that his friend (कौमद्या) was bad and vice versa प्रगाढ अभूत् after that (i.e. after they had a love-quarrel) the management rested with me as regards reconciliation or anger He means that it was for him to bring about a reconciliation or to provoke them further अनु = अनुप्रासवचनीय and governs तद् in the accusative विधि method, measures, arrangement, अनु हृदयम् or enough of remembering it, as it storms the heart and burns it The remembrance of these matters is extremely painful स्कन्दः ॥ अथ I P to storm, overwhelm अतिविह्वल निश्चय निश्चयनिश्चय दत्तारथ—the

flow of the breath of which has been stopped for a very long time
 who has not heaved out a breath for a long time Verse 15
 सुखं दृष्ट्वा (fate) having first manifested an unmixed favour-
 ableness like a friend who gives delight सुखं दृष्ट्वा इति एक
 रत्नं दत्तम् The favourableness was not mixed up with the least
 of anything unfavourable पुन मनोरमम् fate terrible on account
 of the sudden turn (it takes) enhances the anguish of the
 heart अहम्भ (or अहम्भम्) विवर्जनेन दाया विविनष्टि present
 third sing of वि with वि—to aggravate मनस एव मनोरमं तन्
 मनस The idea is—After the marriage of राम and सीता, the
 families of जनक and दशरथ were in unmixed happiness, for a
 time all went well, fortune seemed to smile upon them all of a
 sudden there came a sad change In the midst of happiness,
 सीता was abandoned by Rama and the two families were
 plunged in misery It reads सुखं दृष्ट्वा which is not good. For
 presenting a contrast to दाया in the third line, we require सुखं दृष्ट्वा
 in the first. This verse occurs in the मन्वीनाथ IV 7, where
 वादर reads सुखं दृष्ट्वा and त्रिपुरारि reads सुखं दृष्ट्वा नव विवाह
 मय मन्वी (शोभा) दाया परमम् एक (मुख्य केवलं वा) नान्य
 दाया the chief (or sole) ornament of which (face) was
 the assumption of the grace due to recent marriage. प्रसूत
 मुखं विविनष्टं दन्तिन् (face) on which a guileless smile was playing
 सुखं दृष्ट्वा चन्द्रस्य चन्द्रिका तद्वत् सुन्दरी beautiful like the bright (or
 shining) moonlight of the moon जातेनने उदयेनय उदयम् make
 my lap shine (by sitting upon it as youngsters do) महत्तर is
 very great सुखं दृष्ट्वा she is the daughter in law of the chief
 personages of the सु race (the ancestors of दशरथ) but the
 daughter of जनक is only my daughter (and not daughter in law).
 As जनक was the most intimate friend of दशरथ, the former's
 daughter was as a daughter to the latter Verse 16 दशमदूते
 अर्धे of राम दा प्रवृत्त दस्य who had five shi'dren (राम, लक्ष्मण,
 नन्दा, सुगन्ध and सुगन्धा) हस राम—दशरथ सुगन्ध—राम The
 demon सुगन्ध along with नन्दीव troubled विषादिव by showering
 fire and blood on the altar while विषादिव was engaged in
 sacrifice He came to दशरथ and with the help of राम and लक्ष्मण
 killed सुगन्ध See चन्द्रा chap 19 and 30 क्व सीता although
 he had four daughters in law, सीता was as dear to him as his
 own daughter लक्ष्मण Constructive दशरथ अत्र सुगन्ध दिवा ननुवा नयेव क्व
 सुगन्धेन सीता It is strange this explains दशमदूते in such a
 way as to include सीता It reads तदेव नाम्ना for दशरथ लक्ष्मण
 दशरथ for तदेव, which is bad, as the construction becomes involved.

P. 97. Verse 18. आनिपूत न्योतिः येन—*to whom the light (of truth) has manifested itself* This is the reason why their words come out true व्याहारा words, utterances. भद्र... निरुक्ता for in their speech there is attached auspicious prosperity. नैरे वदन्ति they do not utter words, the meaning of which is fruitless विद्रुत अर्धे यस्या. विद्रुत *is* sunk or flooded, hence 'ineffectual, false'. The poet seems to have in mind the following Vedic verse quoted in the निरुक्त (IV) 'मनुनिव तिवत्तमा पुनन्तो वन घीरा ननमा वाचनक्रा । वना सखायः सखानि जानते भद्रपा लक्ष्मीर्निहि ताधि वाचि ॥' ऋग्वेद X 71 २ शिष्टानन्वयन—supply दिवत्त after this शिष्टेभ्य अनन्वयन (अन्वयनाभाव) यस्मिन्—in which there is a remission of study on account (of the arrival) of distinguished personages. अचेद्यमान स्थिति यथा स्यात् यथा—without any obstacle The reading उद्वन will mean 'tumultuously'. सुष्ठम भवति—this has passed into a proverb. सुष्ठम सौख्य यस्मिन्—in which happiness is to be easily had. रामभद्रम् is to be connected with कौमारो This ॥ एकदेशी गन्ध रामभद्र भद्रै with limbs the movements or which are charming, which are stately, and resemble the beauty of Rāma in his youth. अवष्टम्भेन सर (बहुनीदि). अवष्टम्भ *is* support hence 'pride or stateliness' सुष्ठानि ऋक्षानि (विनामा) वेवान् शीघ्रान्यति—denominative verb from शीतिव. अवष्टाय—This seems to be a wrong stage-direction, it should be आत्मगतम् The stage direction अवष्टाय is used when a character on the stage speaks something to another in such a way that only the person addressed hears it. गङ्गीरथा निवेदेन च तत् रहस्य च the secret that was told (to me) by the Ganges वापो मधुम् which is like nectar to the ear गङ्गीरथी seems to have informed अम्बरी that Sita gave birth to two sons and that they were in Vālmiki's hermitage. This was a secret imparted to her and not known to कौमल्या and वनक and so the word रहस्य is used. This news was extremely gratifying to अम्बरी and hence she says कान्तिन् कनर which (of two).

P. 98. Verse 19. The principal sentence is contained in the last line हृदिनि --तनन्—who is this, that, when seen, fills the eye with ambrosial collyrium! कुव रसान glossy and dark like the petal of a blue lotus. शिखटका मण्डन यस्य adorned with locks of hair (on his head). वदु—सनावदन् who, possessed of holy grace, as if gladdens (or adorns) the assembly of boys with his grace पुनरा श्री. यस्य. For क added to वदुर्ह्य compounds see notes p 6 पुन नन्दन who is my dear Rāma himself as if again

become a boy The reading *श्रीदेव* is bad. *समान्* 10th cony or *समान्* a denominative verb means 'to gladden, honour, adorn' surely Verse 20 This verse mentions some of the characteristic marks of a *श्रुतिय* student *चूडा* *चुम्बितानि कण्डूपाणि यस्मिन्* *चूडा* a heron + *पद्म* feathers (of the heron fixed on an arrow) *तूणी* a quiver Understand *अस्ति* after *पद्म* *चूडा* *पृष्ठे* on his back there is a pair of quivers on both sides, the feathers of the arrows of which are touched by his lock of hair (on the head) *भस्म* *रौरवीन्* his chest having the holy mark of a small quantity of ashes wears the skin of the Ruru deer He wore the skin of *रु* deer as an upper garment *लोक च तत् भस्म च भस्मलोक (वर्मभारय)* *सदेव पवित्र काष्ठेन चिह्नं यस्मिन्* The word *लोक* is put after *भस्म* in accordance with the Sutra 'पोटा-शुक्लिलोककतिपयगृष्टिधेनुवशावेहद्रूप्य नीमवक्त्रोदियाध्यापकधूर्मेजोति' वा 2 1 65 *ॐ* takes *पवित्र* to mean 'याघनद' (which was hung round the neck of boys as a charm) *रौरवी* from *रु* (*श्रो इवम्*) *रु* a kind of deer *मीर्षा* *माभिष्टम्* the lower garment coloured with the dye of *मरिचा* (Bengal madder) is tied by means of a girdle of *मरिचा* grass *मीर्षा—मूवांया इव मीर्षा* (or *मूवांया* *विकार*, according to 'अवयवे च प्राण्योपधिहोभ्य' वा 4 3 135 *आदिकारे। नि कौ*) *माभिष्टवा रक्त माभिष्टम्*, according to 'तेन रक्त रागात्' वा 4 2 1 (*वपायेन रक्त वस्त्रं वापायम्। माभिष्टम्। ति कौ*) *माभिष्टमेव माभिष्टम्* The reading *माभिष्टिक* is bad, as it is not in accordance with *Pamā* *पाणी* *द्वैप्यम्*—In his hand there is a bow, a rosary of beads and a staff of the Pippala tree *विष्वक्स्त्राय द्वैप्यम्* *अथ वन्द्यम्—वपमालिका वलयम्* *वर्मणे प्रभवति—काष्ठवन्*, according to 'वर्मण उक्त' वा 5 1 103 Supply *अस्ति* after each of the three nominatives in the last line Some construe *यस्ते* with all the things worn by the boy In that case we shall have to read *द्वय तथा द्वैप्यम्* But this is not a good way of construing the verse We shall then have to take *उत्* as the subject of *यस्ते* in the second line and the boy (understood) as the subject in the other three lines. A *ब्राह्मण* student was to wear the skin of a black antelope as an *उत्तरीय*, his girdle was to be of *गुज* grass, he was to carry a staff of *दिव* or *पलाश* tree It was in the fitness of things that the *श्रुतिय* was to wear a garment coloured red *मनुस्मृति* (II 40-43) lays down what a *ब्राह्मण* belonging to each of the three regenerate classes was to wear 'वाष्परीरववासानि चर्मणि ब्रह्मचारिण । वपीरत्राणुध्वेन चाण्डौमाभिकानि च ॥ श्रुतियस्य तु मीर्षा ज्या वेदवस्त्रं चाणवातरी ॥ ब्राह्मणो वैश्वपाणादौ श्रुतियो वाट्यारिरी । वैश्वीदुम्बरी वेदवी दुष्पा नर्दति धर्मैः ॥' This verse occurs in *महाभारत* I 18 *विष्णु* *रति*

What do you guess as to the point, viz. whence this boy comes? *उद्येताया वयम्*—She means that her arrival along with that of *कौमन्या* and *वसिष्ठ* was as recent as that of Janaka and therefore she had no time to become acquainted with the boy. She did not wish to convey the vague information she had received from the Ganges about the fact of the sons of *नीला* being in the hermitage of *वामीदि*. So she uses a dubious expression, which *जनक* naturally took to mean that she had no knowledge whatever on the point. *कौतुक* curiosity के *दृश्य* some old persons here are desirous of seeing you *प्रष्टुं वयं देवा वै प्रवदसु दिदुः* *ady*—from the desiderative base of *दृश्* with the affix *उ*, according to 'नन्दाशममिद्यु उ' वा 3^o 16^o (*मन् । विरीपु । आशसु । भिपु । सि कौ*) *मति* addressed. *मिग्न* निर्मात्स्य will such (a noble) form set aside (violate) good manners! The answer is in the negative *निर्मोदने इति निर्माण आहार* *he* reads *भिषग*, which virtually comes to the same thing. Sanskrit poets are fond of representing that a noble and majestic exterior and noble conduct go together. Janaka means that the boy's noble bearing itself is a guarantee for holding that he knows good manners and will pay the respect due to old age. Compare for the idea 'नद्याहनि सुसदृश विवहति इत्तम्' *मृष्टकटिक* IV, 'न तद्गता आहृतिविशेषा गुणभित्तिनो वसन्ति' *शाकुन्तल* IV, 'यत्र हृतिमत्र गुण वसन्ति' quoted by *मटिनाथ* on *शिरानाहुनी* VI 1, 'संयमाहृतेन व्यनिराति कीम्' *दशकुमार* VI. In the *महावीर* (VI) we have 'भिषगे न सद्गुणनिष्ठाकुरहेषु'.

P 99. *मविनय निशामित (सुन) मृष्टिचन येन विमार्जना ऋषिराका येन*—who sent away the boys of the sages (as he had to go to see *जनक*) *विमयेन*—this is something indescribable. Verse 21. *एतन्मिन्* in this boy *महि द्रव* in this boy there is an excess of greatness (of great qualities) softened by his modesty, childhood and simplicity, capable of being perceived by the intelligent, but not by those who are not so. *विन*—*मौम्ये* *मसुग* (soft). *मौम्यन्*—*मुग्धम्* *भाव* *निशेषो यद्वा निग्रह* G reads *निग्रह* which is not bad and means the same thing. *मनो रुद्ध* this powerful (excess of qualities) carries away my mind though it is dulled by stupor, just as a small piece of lodestone attracts a mass of iron. *यद्वा*—*यवा* *he* reads *विनयशिशो* *मौम्यमसुग* and *वीर* explains 'अत्र विनयशिशो मौम्यमसुग इत्यन्या सति उद्दिमोऽनेन ज्योत्स्नीमवता एतं देवतां माहृत्य व्यन्यते' The reading 'संनोद निरमर्षि' is not good. The words *एव वदन्* are not well construed with *संनोद*. It is not

संमोह that can draw the mind but it must be either the boy or his qualities that will do so. The reading 'संमोहसिरम्' is better. In that case एष बलवान् can be construed with महिम्नामतिशय, which can very well be said to attract the mind, though it has grown dull and motionless through bewilderment संमोहेन सिरम्. The bewildered mind (and therefore slow to move) can well be compared to a mass of iron. The boy एष in whom the excess of greatness is seen will well correspond with a small piece of lodestone. It can hardly be said that संमोह resembles a piece of lodestone. अज्ञानानि नामानि क्रम अभिजन च वेपाम् whose names order of precedence and birth I do not know क्रम—सत्काराणाम् पूजाम् अभिजन—birth family 'कुलान्यभिजनान्यपि ह्यमर मनु lays down that a young student must rise to receive old persons and should salute them 'श्रव्यासनेऽप्याचरते येषां न समाविशेत् । उर्या सनस्यैवेन प्रभुभ्यामिवादेत् ॥' मनु० II 119 एष did not know whether all were Brāhmanas or क्षत्रियः. The salutation would differ in that case. All he knew was that they were पूज्य, being old पूज्यानि न सन् though they are to be honoured by me सन् is a misprint for सन् अविरद प्रकार a mode (of salutation) that is unobjectionable गीतम् lays down that it is not necessary to salute everyone in an assembly separately एष पर्याय here is a salutation of Lava to you all according to your rank and order पर्याय succession regular order. Compares 'पूज्यो रामगिरिता प्रणामपर्याय' महावीर० IV न सम्पूर्ण not only is my lap filled (by एष sitting upon it) but my desire also is fulfilled after a long time अहं प्रतीत्य on hearing that सीता was pregnant I had longed to place her child on her lap. Twelve years passed away before the desire was fulfilled दरविकसद् वद मालोत्पल तद्वद् इवामल उज्ज्वलम् दर वधेन (अनुहरति) resembles (Rāma) in the frame of his body which is dark and brilliant like the blue lotus that is slightly expanding दर add a little 'दराभ्यर्धं मनागर्धं' मेदिनी वधतिता (गतिता) अविद्वेसरा वै वधाय कण्ठ यस्य स वधति कण्ठ कण्ठम् तस्य नाद इव दीर्घदीर्घ तेन—(voice) which is penetrating (is very long) as the note of a swan whose throat has been rendered astringent (वधाय) by eating the filaments of lotuses. ननु वसस्य Indeed the touch of this boy's body soft (पद्मम्) like the interior of a full blown (कटोर) lotus is like that (of Rāma's body) निपुणम् the chin स हृत् with tears and wonder आश्चर्यम् wonder feeling निपुणम् अर्ध closely, carefully संवदस्वेव does resemble उमसीभूतनिव as if gone mad

She supposed that सीता was dead and that it was not possible that her child could be living. क्लिप्ती विलसति prattles out something strange with reference to this (boy). Verse 22. We must take आकृति and सुते as the subjects of अभिव्यज्यते. Otherwise we shall have to look upon क्लिप्ती as the subject, which does not seem proper. But this construction breaks the symmetry. We see that all the clauses having सा or स are separate. So it would be better if we could stop at निखिला. As the text stands, we have to take संपूर्ण देव as qualifying आकृति वत्साया सेवाकृति that whole frame of my child (Sita) and of the best of Raghus (= Rāma) = seen in this boy as if it were fully reflected. If we read संपूर्ण देव, then क्लिप्ती may be taken as a noun by itself. The meaning then would be 'the complete reflection of my child and of the best of Raghus = assuredly manifested in this boy'. N reads सृष्टिं प्रति, which is easily construable. We can in this case stop at निखिला and take सेवाकृति as a separate sentence. But the word सृष्टि cannot be well explained. वीर० explains सृष्टि मन्त्रकं । सन्ध्या इत्यर्थे. The meaning then would be 'the whole of the features of सीता and राम is seen manifested in this boy'. सृष्टि literally means 'becoming'. सा इति the same (as that of राम and सीता) is (his) brilliance (of complexion). सृष्ट natural (not studied). पुण्यानुभवः holy majesty पुण्यशाली अनुमानः अनुमाद प्रभावे चक्षत्रा च प्रतिनिक्षये इत्यन्तर. For देव N reads देवि, which must be taken as addressed to सीता. वीर० explains 'देवी स्वनेन देवमूय गतायास्तत्र कथमिदं मरुच्छते इति व्यन्त्रते' इत्यर्थे भावति my mind being unsteady runs by wrong paths (= wild) इत्यर्थे — On account of the great resemblance between सीता and the boy, जनक was led to think that he might be her son. But he supposed her to have passed away when abandoned. So he thought it impossible that her son should be existing. 'चञ्चल चित्तं चैव पारिप्लवगच्छते' इत्यन्तर. मति—कौमत्या wants to find out whether her surmise has any basis. कथयिष्य कथय tell us what is fit to be told. She means—you are only his pupil, how can you be his son? कालीकालेन led a life of celibacy.

P 101 सप्तदेव—this much only चन्द्रेण—son of रुक्मा

and कर्मिणी. We were informed in the second Act (p 39 text) that चन्द्रेण was sent at the head of the army protecting the horse let loose in the अश्वमेध sacrifice न केन कनेत्रव्या no one should trespass upon the precincts of the hermitage अम्बरी

ad) neighbouring It is derived from अर् with अभि, according to 'अनेश्वविदूये' पा 7 = 25. (अम्यर्णम् । नातिदूर नासन्न वा । अम्यर्णितम् न्यत् । सि की). मेधा सहात् on account of (lit on the occasion of) having to protect the sacrificial horse. मेध—मेधे साधु जानाति—do you know? एता पुरुषौ—these are the very heroes of the story of the रामायण अथ किम् what else : & just = you say मेधिलस्य दोहित्र—this is dramatic irony एव, not knowing whom he was addressing, speaks in this way 'दुहितु' अपत्य पुमान् दोहित्र यदि भिषः If you are so well versed in the story (of the रामायण) विवस्मि how many! किं नामधेय देषाम् जनक could not rid himself of the forlorn hope that the boy might still turn out to be the son of सीता He puts a fishing question to एव, which, if answered, would dispel all doubts प्रविभाग division, portion पूर्व ध्रुवः ध्रुवपूर्व प्रणीत composed. प्रकाशित not made public अन्य सन्दर्भ (प्रबन्ध) सन्दर्भान्तर देन 'सन्दर्भो रचना न ना' क्षीरस्वामी अभिनेय अर्थः द्रव्य. कोच्ये इतः A portion of it has been turned into an independent work, full of sentiments and fit for being acted on the stage As to rasas, see notes above (p 118) The रामायण is that species of काव्य which is called श्रव्य (to be heard), while a drama is a दृश्य काव्य अभिनेय (potential pass p of नी with अभि) what is to be acted मुनि रंगवान्—these words refer to बाल्मीकि. व्यसुज्ज् संत भरतस्व—the genitive is used for the dative तीर्थ. काव्य (who is) the author of *Sātras* upon singing, dancing and instrumental music 'तीर्थत्रिकं नृत्यगीतवाद्य नाट्यमिदं त्रयम्' इत्यमर तूर्वम् a drum तूर्वे रवं तीर्थं शुद्धं त्रयोऽंशा अन्य इति त्रिवम् (a collection of three), according to 'संख्यायां भतिशदन्ताया यम्' पा 5 1 22. (संख्यायां कन् स्वादादीदेशे न तु व्यन्तशदन्ताया । यत्तव । खन्तावास्तु साप्तिक । सि की.) तीर्थोपलब्धिं त्रिव तीर्थत्रिवम् भरत is reputed to be the author of the extant नाट्यशास्त्र The extant नाट्यशास्त्र has 37 chapters and contains over 5000 verses, mostly in the Anuṣṭubh metre There are here and there a few prose passages, which seem to be the original सूत्र round which the extant नाट्यशास्त्र was woven at some later period The नाट्यशास्त्र is said to have been first promulgated by मद्रा कालिदास also refers to भरत as a नाट्याचार्य 'मुनिना भरतेन य प्रयोगो भवतीत्यष्टसाधयो निवृत्त । खलित्ताभिनयं तमय मर्णां महतां द्रष्टवना मनोकषा ॥' विरमोर्वशीय I व विष्यतीति for the reason that he will represent it on the stage with the help of the Apsarases We learn from the नाट्यशास्त्र that the Apsarases helped Bharata to perform before the gods. 'अप्सरो-भिरिदं सार्धं वीरनीयेकहेतुवम् ॥ अपिष्ठिनं मया स्वर्गे स्वातिना नारदेन च ।'

कुटुम्बशास्त्र chap 3 19-20 On स्वनेद, वीरः remarks 'प्रणीतम्याप्रकाशन
 प्रेमान्तराग करण मरुत प्रति प्रेषण च' आकूलनरन्—extremely wonderful.
 आकूल is wonder curiosity but here it seems to have been
 used as an adjective V and Gh. read आकूलकरन्—that raises
 a curiosity तस्मिन्=सन्दर्भे C is wrong in taking it to refer to
 मरुत The following sentence supports us आम्वा care reward
 आम्वात्तयवयोरास्था' इत्यमरः यत् since मन्वेष्टानिन् as a pupil
 (lit one who dwells near his teacher) मन्वेष्टे वसतोऽन
 according to 'अनुवाचान्वानिषत्ताकार' ६ 3 1२ (खेयव । स्यात् ।
 ग्रामेवास । ग्रामवास । ग्रामवासी । ग्रामवासी । नि कौ) अनुयात्रिक follower,
 attendant अनुयात्रा अनुगमन भलि जम्ब इति (ठ्ठ्) आनुयात्रिक is
 more usual (अनुयात्रा प्रयोजनमस्य इति ठ्ठ्) प्रया यन् for the pur-
 pose of warding off accident ज्येष्ठ भवति your words amount
 to this that he is the eldest As लव used the word आत्वा in
 speaking of कुश, it followed that the latter was the elder of the
 two If कुश had been younger than लव, the latter would have
 used the word इत्य प्रसवक्रमेण by order of birth. According
 to some, among twins the child born later is the elder one
 नीलकण्ठ in his व्यवहारमूल्य refers to this opinion and rejects it as
 being not based on any Vedic authority यम्यौ twins क्व
 यन्त्र up to what limit has the composition of the story come
 'अनीक' (false) दौरावदः तेन उद्विग्नः (grieved, depressed) तेन
 निर्गन्निता banished आम्वा (near) प्रसवेदना यन्त्र सुष सुषि
 whose face is beautiful like the moon क्व निषिद्धि what de-
 velopment of the wicked sport of destiny suddenly fall upon
 your flowerlike body when you were alone?

P 103 Verse 23 नून is to be connected with नूनो-भि
 परिभव, वन and अय्या are the objects of अशप्य नूनम् surely परिभव
 insult, humiliation (v. abandonment on account of a scandal)
 प्रसवकालेन कृतान् caused by the hour of delivery कृत्वा -दारयन्तु—
 This is loc. abs—while crowds of beasts of prey surrounded
 you on all sides सुवनं हि (surely) I must have often been
 remembered by you as your protector, when you were frighten-
 ed (by the beasts) Some read नव न घोरम् In this case नव and
 घोर will be adjectives of परिभव and one out of the two नव
 be superfluous Some read परिभव यवन न घोरम् This is bad, as
 we do not know what the terrible words are to which Janaka
 refers. Or यवन may be construed to mean '(scandalous) words'.
 The reading in the text is the best of all. The reading
 दुर्नयं दश would mean 'immodesty' शिष्यकरीता lit. doing a thing

quickly : e rashness Verse 24 (First half) वनन ॥ the object of उपद्रवत, which qualifies मय एत वा—It is time (the proper occasion) for my anger to blaze up quickly by means of bow or curse I having constantly thought over the fall of the terrible thunderbolt in the shape of this calamity वैशसमेव वज्रस्य घोर पतनम् वैशमम्—destruction, slaughter, distress He refers to the undeserved abandonment of Sita : उपद्रु and again and again constantly 'मुहु पुन पुन शश्वदमीक्षमसहस्रमा' इत्यमर चापेन शापेन वा—नमक was a हृदिय and so could take up his bow to punish those who wronged him He was also a sage (a राजर्षि) and was able on account of his severe austerities and his profound knowledge to curse any one that insulted or harmed him in any way Some read धनिति for हृदिति It is an onomatopoeic word meaning brisily प्रसादय—कीलत्वा was afraid that जनक might curse राम Verse 25 Construe परिभूताना मनस्विना प्राय एतद् चित्तम्—This is generally the state of the mind of spirited persons when they are insulted ; एतद्—refers to क्रोधमूलन V and Gh place this line in the mouth of भरघवी But this is not good The words are quite appropriate to a spirited boy like लव Moreover, भरघवी would never utter words that would even indirectly inflame the anger of जनक against Rāma while it would add to the pathos and picturesqueness of the drama if लव were unknowingly to inflame जनक against his own father मनस्विन् a high souled or spirited person The possessive affix विन् is applied to words ending in अस् and to माया, मेधा and सद् 'भस्मायानेधासो विनि' वा ३ १ 121 We may also take प्रायचित्त as one word The meaning then is This (क्रोधमूलन) is the satisfaction (of their wrongs) in the case of spirited persons that are insulted' लव means—spirited persons must avenge themselves when insulted either by fighting or by cursing through anger राज रामस्ते—भरघवी means—just as दशरथ looked upon सीता as his daughter because of his friendship with जनक, so जनक must look upon his friend's son as his own Only two were concerned in the abandonment of सीता, viz राम and the people प्राय the helpless people must be protected She means that it is the duty of a good हृदिय to protect the people and not to destroy them कृणु—दीन Verse 24 (latter half) शान्तं भयम् or peace to both of them as regards Rāma. उभयम् refers to लव and शाप यद् वै which (राम) is my treasure in the form of a son. He says—as Rāma is to me a son, I cannot proceed

agains' him either with a bow or a curse दत्त is neuter, be-
 cause पुत्रमात्रं the predicate पुत्र एव मा इन् भूमिजानि दिव
 रानि (दिवा, बाला, वृद्धा, विकला, लौच) वसिन्—(the citizens)
 are composed for the most part of Brahmanas, boys, old men,
 decrepit persons and women. लौकिकोत्सृष्ट सन्नान्ता hurried,
 excited गुरुविद्येव a certain animal जनपदेषु in countries, as
 opposed to a forest, in which they were 'living' दत्तुसमाग्राय =
 दत्तुवद—a treatise dealing with animal. साहयानकेन्दुदमदे
 पदकन्द्ये—in a work dealing with war Verse 26 विपुल abun-
 dant, large अत्रश्च अत्र continuously ददा मावा दत्त—that has
 a long neck. चत्वार एव—the boys were familiar with cows and
 noticed that the horse had the same number of hoofs as the
 cow had. प्रकीरति scatters. मङ्गल-मावान् balls of dung as big as
 mango fruits. आज्ञमात्रा (परिज्ञा) देवान् न ह्यस्यादे what is the
 use of description. आख्यात (past pass. p) used as a noun
 अग्निने—कर्तुं they drag him by his deerskin and by his hands.
 स्कौतुः ननन्—एव had a great curiosity to see the horse and was
 willing to be dragged away by his companions. But he was
 afraid that he would be guilty of breach of good manners if
 he went without taking the permission of the elderly persons
 in whose presence he was न दिनदन् with feelings of curiosity,
 modesty and with a sense of being guilty If we read
 कौतुकोपरोधः with Gb, the meaning is with mingled feelings
 of curiosity, constraint and modesty. This is a good reading
 The constraint was put upon him by the boys who pressed him
 to come.

P 105 अहं वयं न वयं you and I have been gladdened by the
 words and forms of (the boys) that have the forest in them. अहं
 गर्भे (मम) देवा ते मरुत्तमर्मा बला देवा ह्यै वाग्दिव The explana-
 tion of G is not so good as that of दैर्घ्य which we give above
 मग्निदेव as if I am robbed (of all that I value) कम्पनी—this is
 the same whom वनक sent (text p 9) to Valmiki to inquire
 about the boy (एव) he had seen. इत्यव्य—सर्वदि you will
 certainly know it at the proper time. अत्र निरदि this must be
 something very important. अत्र—अन्तरा गच्छ अश्वमेध प्रयोजन
 अत्र इति आश्वमेधिक तत्कालम् that chapter (dealing with the
 अश्वमेध sacrifice). प्रलेक—रक्षितार the protectors (of the horse)
 are a hundred of each class यः—persons wearing armour, those
 that are armed with clubs, those that have a quiver of arrows
 इत्यादि इत्येव this army consists mostly of that number (ः ८

100), or 'this army seems to resemble that' viz. what is pre-
 scribed as the force that should accompany the अश्वमेध horse
 यदीह प्रत्यय if you do not believe in this (i.e. in what I say)
 किं प्रयोजन यस्य परिवृत surrounded & guarded ससुरम् with
 longing, ऊर्जस्वल् powerful, mighty, pre-eminent सर्व . भावी
 which implies the humiliation of all क्षत्रियाः. उद्वहानिक्य the test
 of the greatness Just as gold is tested on the touch stone,
 so the greatness of a king is tested by the performance of the
 अश्वमेध sacrifice 'ज्ञानस्तु निकष रूप' इत्यमरः The reading निष्कर्ष
 is not so good as निकष It means 'the essence' (of the great-
 ness) Verse 27 Construe योयमस्य इव सप्त वीरस्य दस्य द्विप
 पनावा अपय वीरपोषणा सप्तसु लोकेषु एक (केवलं मुदयो वा) वीर इत्य-
 who is the sole or chief warrior in the seven worlds दशवण्डस्य
 रावणस्य कुलस्य द्विद शत्रु (राम) इत्य यो घोषणा this horse is the
 banner (of राम) or the announcement (of the fact) that (राम)
 is (the only) warrior (in the world) Although अश्व is
 masculine, इव is used because the predicate is पनावा क्षेमेन्द्र in
 his ऐचिन्यविचारचर्चा quotes this verse and verse 29 as illustra-
 tive of प्रवन्धार्थचित्त्य and remarks "अत्रार्थे रायायपकथातिक्रमेण नूतनोत्प्रे-
 क्षिता रामजनयस्य सहस्रविक्रमानुसारीणी शीघ्रैस्त्वर्भूमि परमतापरवर्शासहिष्णुता
 प्रवचस्य रसवधुरामौचित्यव्यायां प्रवचति" सदीपनानि अश्वरानि the words
 provoke me अविषमना क्षत्रिया मस्याम् महा क्षत्रिया whence can
 there be क्षत्रिया before the great king (राम) & no क्षत्रिय can
 check or withstand his power विद्यात्मन् lie upon the rogues
 Verse 28 यदि भविषा If they exist, they do exist but why
 these threatening words to-day? The meaning seems to be —
 if you concede that the क्षत्रिया exist at all then they will try
 to check Rāma's power (even if they may not succeed) This
 is not very happy If we take ते as applied to राम (the plural
 being used to show respect), the meaning will be —if राम is
 an unrivalled warrior, let him be so This latter meaning is
 more in keeping with what follows If राम is an unrivalled war-
 rior, there is no need to use threatening language to-day The
 threatening words referred to are 'योयमस्य घोषणा। सप्त वीरस्य'.
 The first line is an answer to the words 'महाराजं प्रति कुल क्षत्रिया'
 विभीषिका or विभीषिका—terror, threatening विमुक्तेरेति—what is
 the use of these words (i.e. of this talk with you)? हरानि I
 shall carry off. तं पनावा—these words refer to the horse N
 reads यदि नो सन्ति सत्येव—if (you say) they do not exist (as
 regards राम), (I say) they do (exist). The words do not
 easily yield the sense that is required Some read सन्त्येव for

५५. This is very good, if we understand वे as referring to रीत. Some read केयमन्या विदीपिका—which means '(Supposing that Rāma is an unrivalled warrior) what is the meaning of this threat in addition?' V reads किमुक्तं सनिपत्यैव—'why talk with you! After attacking you (I shall carry off the horse)'. Gh. reads 'किमुक्तं दासस्यारण'—why talk? (I shall carry off that banner of yours), which will be full of arrows. He means that he will attack them and the horse standing in their midst may be riddled with arrows in the fight. रोष्ठरनिघ्न striking it with clods of earth. रोहित—a kind of deer दराक. poor, wretched. चापत्रम् rash act तीक्ष्ण श्रेयः lines of soldiers are very sharp (i. e. harsh) आयुधेन जीवन्ति आयुषीय, according to 'आयुषाच्छ' पा १. १. ११ (चाकुन् । आयुषीय । आयुषिक. । नि. कौ). The reading दीक्षानीयम् would mean 'sharp and without feeling. इता proud, insolent. दुर्गन्त difficult to check or to be subdued. अपूर्वास्त्रेण आश्रित (attracted) इत्यस्य अनेन सर्वत्र run away by this thicket of trees गहनम् thicket कृतमवेनाशेन enough of this horse तद्वन्ति threaten. विस्तुरितानि दम्भाणि देशान्—whose weapons glisten or are flourished इत from this place तदेति वामहे therefore come, we shall run with the leaps of deer कि .. शस्त्राणि what! do the weapons gleam? वयुरातोयन् making his bow ready

P. 107 Verse 29 The principal sentence is एतद् चापम् •विदन्ति मनु let my bow resemble •दहन्, •घोरम् and •दहन् are adjectives of चापम् ज्या जिह्वा इव (or ज्या एव जिह्वा) तदा In the former case there is एवमा, in the latter रूपक. Connect स्वातिहिदा with वदति in the compound वन्ति दहन्. This is दहदेही मन्त्र. वन्तिर्वा वक्तुर्वा कोटी दह्ने इव दस or कोटी एव दहे दस. ज्या—दहन् the large ends of which, resembling jaws, are licked (lit surrounded) by the tongue-like string उद्गर्ग (उद्गच्छन्) घोर वनः घोरघोरः दम्— that emits a terrible and thick (reverberating) rumbling noise Or we may explain वनस्य (नेषस्य) इव घोरघोरः दम्. आसे प्रमत्तः (न्यादाः) इमम् च कन्तः (मृत्तुः) तन्म वनं यन्नेव or प्रये प्रमत्त इमम् अन्तःकम् वनं दधन्ति, तस्य जम्भा ता विस्मयनीनि—resembling the yawn of the machine-like mouth of the smiling god of death busy in devouring रिक्त (large) उदर (interior) दम्. When the bow was strung, a large space (उदर) was left between the string and the bent bow So विकीर्णम् constitutes the reason why the bow is said to be अन्तः—वन्मन्त्रि. When one yawns, the mouth is opened wide. The intervening space of the bow is compared

to the yawn of the mouth of death, because it is the bow that is going to deal death to Lava's opponents. For this reason we separate विक्रोदरम् from विटम्बि. The string is compared to the tongue, the two ends of the bow to the two jaws. The bow produces a twanging sound, when one eats hurriedly large quantities of food, a sound is produced. The god of death is said to be smiling, because he is glad to devour the many people killed in battle. This verse is a fine specimen of वीरस. It is one of those verses in Bhavabhūti's works where the sound seems an echo to the sense. This verse occurs in महावीरचरित III 29 यथेक्षितं परिक्रम्य walking about as befits each of them. This is a direction to the actors. In some Miss this Act is called कौस्तुभानन्दनयोग.

Act V.

21

The scene of this Act is laid near the hermitage of Vālmīki. This Act follows closely upon the incidents narrated in the fourth and hence there is no prelude in it.

15 एष चन्द्रकेतु उचैति—here comes चन्द्रकेतु ननु is emphatic स्वहितं यथा तथा सुमयेण सुपमाना (प्रेयमाणा) घोरेहन्त प्रचरिता वाजिन (जम्बा) यस्य—(in a chariot) the swift horses of which are galloping being furiously urged by सुमयः सुमयः was the charioteer of दण्डरथ and so must have been very old. The readings घोरेहन्त and व्यावस्यन् mean the same thing उत्तरादेव प्रचलित कोविदारकेतु यस्य whose banner post made of the कोविदार tree shook on account of uneven ground उत्खातम् (it dug up) uneven ground प्रपन्नम्—fight 'बुद्धमादीधनं च यथा प्रपन्नमभिदरणम्' इत्यमरः. The reading उद्धान् yields the same sense सुमयः सारथि यस्य धनुः पाशौ यस्य Verse 2 The principal sentence is कोप्यय वीर्येण रामकेन ममरक्षिरिति चमूनामुपारि दारतुषारं किरिति—this brave boy scatters over the armies a shower of arrows with his bow in the van of the battle किरिति present of व 6 1 वन्ति श्री (adj of वीर्येण) कल्पित विचित्रोप तेन रज्यती मुगदी (मुपरोमा) यस्य—the beauty of whose face = coloured (reddened) by the slight anger that he feels. स्व is said to have been only slightly ruffled, because he treated with contempt the army

अथ आगन्तीन् निरेकुञ्चुरपगम्य निगीर्णं (दत्त) कञ्चर दधा सत्तदा
 ०१ देन—in such a way as to produce or which produces a
 feverish sensation (or stunning effect) on the ears of the herds
 of elephants that were screaming in the bowers of mountains
 The reading आयुञ्च seems to be the original one as in
 keeping with the अनुप्रास in कुञ्चुर But one can hardly
 describe the trumpeting of elephants as आयुञ्च ज्यानिरीषन्
 rattling of the bow string ० निरीषन् = the object of उच्चमदन
 आच्चमन् qualifies निरीषन् अनन्द ध्यानम् increased (it blown
 or filled) by the loud noise of the drums (beaten by the army)
 उच्चमदन (adj of वा) —द्विगुणrise to. बहु निरी with numbers
 of moving and awful headless trunks and heads It was said
 that, even when the head was cut off, the trunk of a great warrior
 would move about on the battle-field. Compare 'कश्चिद्विप्रेक्ष्य
 हृष्टोत्तमः सद्यो विमानप्रमुखाभिर । वनात्ममच्चक्ररात्रिं स नृप्यन्कथं स मर
 ददौ ॥' सु० ७ 51 कृप्यन् का (गृत्तु) वल का वर तल विपना है
 'वारीपना' लिख 'अहं विषमो दहयेभोनदोषयो' इत्यम 'विषमो भुक्त' इ
 तु यदप्य उपायुञ्च ॥ मनु० III 2-5 वारो मागलिव the warrior makes
 the ear has as if strewn about with the remains of morsels from
 the terrible mouth of death after he had been satisfied This
 is a fine उद्देश्य The warrior had killed numerous persons,
 whose heads and dancing trunks were scattered about on the
 bat field. They are represented to be the leavings dropping
 down from the mouth of Death Death is represented as
 devouring mortals. In this battle so many died that Death
 was satiated and could take no more and so they lay about on
 the battle field With विमान for निरी, we must dissolve अगम
 विस्ती कञ्चर देन or दमात् The reading रगस is not bad
 सुव (ac plu) is a good reading ० read: कृप्यन्का &c which
 वार very ingeniously explains 'कृप्यन्नेन विप्रासाम्यरेण मृत्तुना
 अथगमनि भुक्त' इति म्पदते' The student will note the alliteration
 in this verse. The verse contains वीर and अहतराज इन्द्रमहार
 hand to-hand fight. अहृदा grown old in the family of इन्द्रकु
 मरुत गन् what (other) course = open, when a fight is im
 pending! He means that he cannot advise अहरेणु to desist
 from fighting with इव through fear of the consequences as
 that would be derogatory to the traditions of the इन्द्रकु race
 वि० मनु० VII. 82 'मनोत्तमाधनै राजा त्राह्य दण्डयता । न निवृत्त
 सधर्मोऽथ चर्नन्नुत्तमः ॥' अपहृतानि retreated

आदायक a herald V reads 'आरवायके' and explains 'रणभूमौ उभयपक्षप्रधानपुरुषाणां नामकीर्तननियुक्ते पुरुषे' Verse 7 किमे सैनिकं what have you to do with these soldiers? तेज शाम्यतु let lustre (i. e. valour) be quenched by lustre Verse 8. निर्मथनम् destruction उपहृत challenged इमावलीनामवमर्दात् from the battering (i. e. killing) of elephants Supply विनिवर्तित or विनिवर्तते after शब्द At the sound of thunder, the lion thinks that there is an enemy near by mightier than the elephant Compare for the idea 'तृणानि नोन्मूलयति प्रसज्जो युद्धे नीचे प्रणतानि सर्वतः । स्वमाव एवो ज्वनचेनमाय महामहत्त्वेव करोति निरुपमम् ॥', 'किमपेक्ष्य फलं पयोधरान्ध्वनत प्रार्थयते मृगाधिप । प्रकृतिं खनु सा महीयसः सहते नायसमुन्नतिं ददा ॥' किराताजुनीय 2 21 पीरो कव with steady and haughty gait सच सि you are truly a descendant of इक्ष्वाकु This is said because he fearlessly invited him to fight with himself. तदहं पताम एव Here do I arrive (to fight with you) सावष्टम्भम् proudly भग्ना broken & defeated युद्धाय अभिसरन्ति इति that move towards me for fighting पर्यवष्टम्भयन्ति block or obstruct Verse 9 The principal sentence is अयं कवलह मे कवलहं प्रवतु देशपातेन क्षुभित य वन्वावत्प्रवतुम् (वन्वानल) तद्वत्प्रवण्ट क्रोध तस्य वार्धनिचयं ज्वालामूह तस्य कवन्व प्रामत्स्यम् अयं मे let this (noise) fall a prey to the accumulated flames of my wrath as fierce as the fire issuing from the mouth of *Vadavā*, agitated by striking against mountains समतादुरमर्षम् rising from all sides एव कवन्व deep tumultuous and wanton noise पयो इव like the current of the ocean tossed by the winds at the time of *Pralaya*. We have to understand कवन्व प्रवति after ओष In this case the compound देशपातेन is to be dissolved as क्षुभित वन्वावत्प्रवतुम् प्रवण्टक्रोधनिचय इव तस्य कवलहम् वद्वानल—The sons of वार्धवीर्य, with the desire of destroying the descendants of भृगु, killed even the children in the womb One of the women of the family who was pregnant secreted the foetus in her thigh (उरु), hence the child at its birth was called और्व On beholding him the sons of वार्धवीर्य were struck blind and his wrath gave rise to a flame which threatened to consume the whole world, when at the desire of his Pitṛs, he cast it into the ocean, where it remains concealed with the face of a horse and is said to devour the waters of the ocean और्व, वादव and वद्वानल are synonyms Compare रघु IV. 89 'अन्तर्निहितप्रमातमग्निना सहतुं शप दधज्जन्मौर्वसिवामुगाणि ॥' There are mountains in the ocean. Compare मनुस्मृति 'रथस्य उरणाधिन सिंहरिणां पया शेरते अहो विनमूर्तिर्न भरहर्ष च सिंशोर्वपु ॥' At the time of प्रलय the 49

winds begin to blow, the twelve suns rise and the sky is
 covered with clouds called पुष्कर and जगत्क. See विश्वरूप VI. 3.
 and 4. Verse 10 पुमान् महिषदात् on account of the excellence
 of your qualities. कदन slaughterer अनु is emphatic. दनिव the
 touch stone for your pride. प्रसन्नकृत pleasing and yet harsh
 (a e peremptory) The word प्रसन्न refers to the first half of
 verse 10 and कृत to the last line. वर वृत्ति employment of
 brave words. विह्वल the sun. निवेद disgust. कथित troubled,
 annoyed. It is the past pass. p. of कथयति a denominative verb
 from कथ (कुम्भिर् अर्थः कथयति according to 'श्री कट्टपुराणे' वा
 6 3 101). कीदृश वचन (conversation) मलिन विप्र कुपन्ति इति
 Verse 11 कौतुहल्यं blended with curiosity दृष्ट एव देन—
 whose eyes are fixed (on me). वर (raised & strong) अनु
 दम् Fide notes on वृत्तवृत्त above. अयम् the subject of वृत्त
 मनुष्यं महद् वायु देन वर एव चरन्त्य मनुष्यं मय नायम् वर (शत्रुदम्)
 एव वर दृष्ट—एवम् he bears the splendour of a cloud that
 has the rain bow and that is rolled about by violent winds
 from two (opposite) directions. The dark and powerful एव
 with the bow in hand and wishing to approach चरन्त्येव but
 drawn in the opposite direction by the army at his heels looks
 like a cloud that has the rain bow upon it and that is tosed
 about in two directions. The figure here = लिङ्गना, which is
 defined as 'ममवन्तुत्तमव वनादिसुक्त' काव्यद्वय II वर विवेद I
 am simply overcome with astonishment. He means that the boy's
 prowess is so extraordinary that it is impossible for him (मनुष्य)
 to gaze steadfastly and fearlessly at him. It is only चरन्त्येव
 who is not a whit behind एव in prowess that can look at एव on
 equal terms. भो भो रावन—the guardians of the horse were not
 ordinary soldiers, but sons of noble families. Verse 12
 This verse contains a fine and perfect antithesis in the first
 three lines. The principal sentence is दृष्टिन् एव महिषदोष
 दुष्टि मननरदृष्ट देन विप्र विस्तान्. The instrumentals qualify महिष
 and the locatives दृष्टिन् सरयान्वीदे सरयान्वीदे beyond number
 = numberless. एवम्—loc. sing. of एवम् a foot-soldier, एवम्
 मन्त्रे मन्त्रे इति मय दृष्टिन्—एव These words should have
 preceded एवम्, as सरयान्वीदे is mentioned first. कवचविदे
 covered with armour देव (holy) वने वर (upper
 garment) दृष्ट. We have already seen that एव was clad
 in a deer-skin (Act IV verse 20). कावेन येन who are older
 in years. मनिव वर देन वर (मनोहर) कव दम् वर एव
 lie upon you and upon us that you should treat as your equal in

पातालम् उदयेव कुम्भ or पातालीदरे कुम्भ तस्मिन् प्रभित (सङ्घ)
 as black as the darkness collected in the bower
 in the form of the central regions of पाताल पाताल as the haunt
 of demons and sinners was supposed to be full of darkness.
 अत एव स्फुरद् दूर आरक्त (brass) नभ्य कपिमानि ज्योत्स्नि तद्वत् ज्वलन्
 वामन वेदान्—who a lustre is brilliant like that of the brownish
 (वर्ण) light of heated and (therefore) sparkling brass. These
 two lines explain how there is a combination of darkness and
 glowing (as said above). The second half contains an उपमा
 सम्यक्त्वम् qualifies कृते कवेय आशेष (as snatching away,
 destruction) नन्विन् य कठोर भैरव मरुत् (वायु) तेन न्यरते (खान्दर
 न्ते) that are dispersed at the time of universal destruction by
 violent and terrible winds मीम्न्त मेघा तन्निदध (विद्युतश्च)
 न्यासाणि कुहराणि देवान् the caverns of which are brownish in conse-
 quence of the clouds and lightning closing upon them कृत्वा च
 a peak. The poet speaks of the विन्द probably because being a
 native of the Berars, that mountain was familiar to him. The
 चूनद्वय spreading darkness and lightning are poetically represent-
 ed to be the peaks of the विन्द blown away by the Pralaya
 wind and covered by dark clouds and flashing lightning. We
 saw above that at the time of प्रलय, 49 winds begin to blow
 कल्प— is a period of 1000 Mahayugas (कल, मर, वेना and वृत्त con-
 stitute one महायुग) which is equal to 4320000000 human years.
 It is equal to a day of ब्रह्मा, the night also being of the same
 extent. At the end of a Kalpa the whole universe is destroyed
 नसत्त्वस्य आत्मनः acquisition, knowledge नैव मुक्तेषु this
 cannot be so as regards missiles and especially ब्रह्मक missiles
 वास्तविकं was not known to be a teacher of missiles. Verse 15
 कृताय—see text p. 11 (the words of ब्रह्मा) and notes there
 उपदेशेन by the instruction given by him (विशानिध) as a
 teacher संनिर्य means शुक्तिर्यपरान्तं अपरे others (than विशान्
 and राव). प्रचयमान सत्त्व (सत्त्वत्स) प्रकाश देयु—in wh ch
 light due to the preponderance of सत्त्वत्स = growing. Accord-
 ing to the सारय philosophers, there are three गुण सत्त्व, रजस्
 and तमस्. The special characteristic of सत्त्व is light (=
 knowledge of the truth) 'सत्त्व' नु प्रकाशकनिर्गुरद्वेन च च
 रज'सारयकारिका मन्त्राय seers of mantras &c sages. सर्वपदन्वि
 see all (and can therefore possess the knowledge of missiles
 without उपदेश) परमत्त arrived. प्रतिद्वैत rival warrior
 द्विद दशन दत्त क्षेत्र is the inner feeling, while अनुराग is its outward
 manifestation. Verse 16 The last line contains the princi-

pal sentence ममै रचयति on seeing him my heart concentrate itself (i.e. my heart is attracted by him) The first three lines put forth various possible causes to explain the fact that the minds of the princes are attracted by each other at first sight अवधान (object of रचयति) attention किमु—indicates 'doubt, conjecture' यद्वा...किमु is it the accidental conversation (that is the cause of attracting each other's mind)? संवाद may also mean 'meeting' It may also mean 'resemblance' Is it our chance resemblance to each other that draws our hearts to one another? पुराणे च or is it some ancient friendship thickly formed in a previous life Sanskrit poets are fond of representing that the mind is drawn by friendships in past lives without being conscious of it. Compare 'तचेतसा सरति नूनमवोषद्वर्षावसिराणि जननान्तरमीदृशानि । शाकुन्तल V, 'मनो हि जन्मान्तरसङ्गतिश्च' रघु VII 15 निनो-विदित or is it some relationship with me individually, which is not known to me through the power of fate? In this there is an anticipation of what is to be revealed later on. भूयसा प्रीति this is generally the nature of human beings that some particular person has ardent affection for some other particular person only रसमयी full of feeling or joy यच्च राग इति about which worldly men say—it is the friendship of the stars or that it is some influence of the eye लौकिकानाम्—लोकस्य This is used as opposed to वैदिक or वेद See महाभाष्य (Kielhorn Vol I p 8.) 'प्रियतज्जिता राक्षिगान्वा यथा लोके वेदे चेति प्रयोक्तव्ये यथा लौकिकैर्वेदेति प्रयुज्यते' People say that a spontaneous (and therefore unaccountable) love between two individuals owes its origin to the fact that the planets presiding over their births are either identical or friendly to each other चक्षुराग (चक्षु + राग)—spontaneous love is explained by the fact that a person's eye exercises as if a charm over the eye of another उपचार use (of words) The subject of आमनन्ति must be taken to be ऋषयः, because it is in connection with sages that the verb is used and because in the previous sentence ordinary people are mentioned नम मनन्ति the sages say that it is love that is indescribable and causeless अप्रतिस्तरवेद्य—pot. pass. p. of रचा with प्रति and सम् अविवक्षित निवर्धन (support or cause) यस्य There are many readings here N has 'तदप्रतिस्तरवेद्यनिवर्धनं प्रमाणमामनन्ति' which seems to mean 'sages look upon that love as genuine, the cause of which cannot be discussed (or judged)' G seems to have read 'तदप्रतिस्तरवेद्यनिवर्धनं प्रमाणमामनन्ति', which means 'sages say that it is authoritative, though not supported by a shastric basis and that it is such as not to be deceived'

P 115 Verse 17 अविद्यमान हेतु यस्य पश्यमान liking, love
 प्रतिक्रिया prevention स सीव्यति it is a thread-formed of affec-
 tion which sews beings inside (i. e. not so as to be perceptible
 as ordinary sewing is) Ordinary thread for sewing is made
 of cotton or silk but this is formed of affection alone. Be-
 ings are brought to love one another by an inner and unseen
 working of the hearts Verse 18 मस्तुति राजपटु तद्वत् कान्त
 (मनोहर) तस्मिन्—as lovely as a polished royal fillet परिभाषास्य
 अतिद्वन्द्वस्य अनिहायाद् पुष्पा एव कदम्बानि (कदम्बपुष्पाणि), उमीलन्ति
 पुष्करदन्तानि दस्मिन् in which the erect hair resembling कदम्ब buds
 have made their appearance For the comparison of कदम्ब buds
 and पुष्पक, see above Act III verse 4^o Or we may take कदम्ब
 in the sense of समूह उमीलन्त पुष्पककदम्ब यस्मिन् मद्भ्यः body
 Verse 19 आक्रान्त (प्राप्त) कठोर ऐव येन तस्मिन् किं विना what
 course is there except the use of weapon in the case of
 one that has assumed a harsh (fighting) spirit! ईदृश
 like this : एव like एवं अदभेद—refers to एवं वीरगाथा वाचते for
 the military code of honour which is very stern in its spirit
 comes against the course of affection सम्यक् conventional rules-
 दात्म्य रस (essence) यस्य किं द्वयस्य why do you become pertur-
 bed in a strange way! Most editions read परिचर्यते, which yields
 a good sense किं कल्पसे why do you fancy something that is
 strange! But this seems to be a conjectural reading Verse 20
 शत्रु—refers to सीता तुल्यं cut off प्राप्त produce (such as leaves,
 flowers, fruits) सुमथ was struck with Laxa's similarity to
 Sita and Rāma. But he supposed her to be dead

P 116 कस्य हेतोः—vide notes p 99 on the same words
 एव on one side, in the first place समनुपम followed
 न अनियुक्तानि do not attack. Vide notes p 100 परिभाषास्य
 lay down a rule or convention Verse 21. न्याय्य right,
 वाचादनपनम्, according to 'वनवध्यधन्यादानपेदे पा ३ ४ १' अनुष्ठान
 action (here getting down from the chariot) माहुरा a per-
 son like me (grown old in the heroic family of रघुनाथ) साहसं
 स्वयम् रस यस्याम्—of which rashness is the only essence : =
 hazardous त्वन्निष्ठा—he refers to राम, हस्तर and his two
 other uncles or to राम only मित्रु प्रियसत्तम् the dear friend of the
 father (of राम) सुमथ was the friend of दशरथ अपश्यदेतु when
 there is a doubt about a thing (whether it should be done or
 not) विमृशति thinks & takes time to reply एव मन्यसे what
 you think is in accordance with your duty Verse 22 एव

refers to चद्रकेतु's proposal to alight from his chariot in order to place himself on a level with त्व in fighting न्याय proper conduct. वीर पदति the mode of warlike conduct अप्रतिरूपम् than which nothing is more fitting बविष्यमान प्रतिरूप यस्य It may also mean 'unequalled' Some read प्रसिरूपम्, which means 'fitting, proper' Verse 23 इतिहास—Vide notes p 58 The इतिहास here referred to are the रामायण and the महाभारत according to the poet's ideas But bearing in mind the fact that it is चद्रकेतु that is speaking there would be an anachronism if we understand by इतिहास the रामायण and the महाभारत पुराण च—There are 18 principal Purāṇas The singular is used to denote the class The reference seems to be to such Purāṇas as the वायुपुराण or विष्णु 'पुराण पञ्चलक्षणम्' इत्यमर on which दीरन्मामी quotes the following verse mentioning some of the topics dealt with by Purāṇas 'साग्रे प्रतिमार्गश्च वक्षो मन्वतराणि च । वक्षानुचरितं चैव पुराणं पञ्चलक्षणम् ।' धर्म प्रवचनानि—the expounding of duty, treatises on conduct and law such as मनुस्मृति, which are called धर्मशास्त्र कुलभित्तिम्—family observances or customs Verse 24 जानम्य भूनि Dear boy, how many are these days (that have passed) since your father, dear (Lakshmana) the destroyer of Indrajit, was born! It is natural that धूमव, the charioteer of दशरथ, should think that only a short time had elapsed since the birth of लक्ष्मण अनुतिष्ठति, observes प्रतिष्ठाम् stability or fame For Lakshmana's killing Indrajit, see दुद्रकाष्ट chap 90 'देवाक्षेण समायुज्य लक्ष्मणं परवीरहम् । तस्मिन् ससिरम्वाणं श्रीमन्मन्त्रितुण्डहम् । प्रमथेद्वनितं कायापतयामास भूतले ॥ 70 71

P 117 Verse 117 अग्रे न what permanence is there for our family when the eldest of Raghu's race (i.e. Rāma) is without stability (without issue) बविष्यमाना प्रतिष्ठा यस्य त्रय विभक्त—these words refer to लक्ष्मण भरत and शत्रुघ्न, who were to be honoured as much as राम निधी नन्दे the sequence of sentiments up me is of a mixed kind. He means that his heart is tossed by conducting sentiments of affection for Lava and the spirit of hostility to him : i.e. these two sentiments rise alternately in him The reading of न निधीनक्रम is not good Verse 118 This is one of those verses where the sound is an echo to the sense. The first half breathes the sentiment of affection and hence the words are full of soft letters like नृ, दृ, र्दृ. The second half contains a reference to warlike spirit and hence we have a preponderance of harsh sounds like that of दृ यथा समुत्ते (उत्ते) इन्दी कुमुदिनि आनन्द प्रवति तथैव बभिवि (चद्रकेतु) (समुत्ते

हुनि) मम दृष्टि आनन्द भवति कष्टे काम यस्य desirous of a sight This is the predicate of अयं बाहु रणत्कारेण क्रूर कण्ठि यस्य म ंकणित गुण- (ज्या) तेन गुणत् (मध्यक्त शब्द कुणत्) गुण धनु तमिन् धन येन येन—that has fixed its love upon my heavy bow that is tuneful on account of the string that resounds with a terrible twang रणत्कार is an onomatopoeic word विक्र (स्फुट) विकराल (बुध , मयदुर इति यावत्) उल्लणस (नीरस) यस्य—the terrific valour of which is quite manifest N and G read विक्र जगमुच्च which is to be dissolved as विक्रानि विकरालानि जगमुच्चानि यस्य on which are displayed open wounds that are terrific Or we may dissolve विक्राना विकराला जग मुखे (जग्ने) यस्य This is not a bad reading We must suppose that Lava had received certain awful wounds in the arm while fighting with the soldiers of चद्रकेतु But that does not seem likely and there is no reference to these wounds anywhere else in the drama अहिन कल्पान् may the primeval Boar bring about the defeat of your enemy The suggested meaning (intended by the author) is that as Lava was really the cousin of चद्रकेतु and not his enemy this blessing does not in any way touch Lava परावसाय करतान्—The result or object for which an act is to be done is put in the dative, according to 'तादृशे चतुर्थो वाच्य' वार्तिक on पृ L 4 44 मारिचरार—the reference is to the Boar incarnation of Vishnu Why this particular incarnation is invoked for bringing about the defeat of the enemy is not quite clear The commentary quotes a verse giving one reason The reason is probably to be found in the fact that it was first in this incarnation that Vishnu tried to undo the evil effects of the misdeeds of the enemies of the world (त्रि- the demons) by bringing up the earth from the bottom of the ocean where it had been carried by the demon हिरण्यक्ष Compares गान्धोविन्द 'वनति दत्तनदिपरे धरणी तव लया शशिनि कञ्जकृतेव निमग्नः । केतुं धृतचक्रस्य त्रयः सदीप हरे ॥'. We may advance another reason In most ancient works the descriptions of the incarnations of Vishnu begin from the Boar See मङ्गले वपुगा IV 54 The reason of the invocation of Varaha may also be found in the fact that many royal houses had adopted the Boar or Garuda as their tutelary deity on seals and banners as can be seen from the seals on copperplate grants and inscriptions In place of this line most editions read 'अनेन पुण्यमूर्तनि केतुं चक्रेव ते मदः । त्रयमेवाशो देवो वाह पशुपतान् ॥'—may the eternal god Varaha grant for your welfare holy, unconquerable and mighty lustre (or power), as for ककुत्स्व ककुत्स्व was an

ancestor of राम He was the grandson of इक्ष्वाकु His original name was पुरन्ध The gods being defeated by the demons, इन्द्र solicited his help He promised to help the gods, if Indra would assume the form of a bull and carry him on his shoulders Indra did so and पुरन्ध vanquished the enemies of the gods hence he was called ककुत्स्थ (*lit* sitting on the hump) See विष्णुपुराण IV 2.

¶ 118 Verse 27 विनोदु-प्रीतयतु The root = said to be विश् ५ P to please. मैत्रावरुण-वसिष्ठ—See notes p 15 Even in the निरुक्त the birth of वसिष्ठ from the seed of मित्र and वरुण is referred to and a Vedic verse is quoted where वसिष्ठ is called मैत्रावरुण “उर्वशी अम्तरा तस्या इक्ष्वाकमित्रावरुणयो रेतस्यस्त्वन्द सप्तभिर्वादिन्येपर्मभवति । ‘उनामि मैत्रावरुणो वसिष्ठोर्वशदा ब्रह्म मनसोऽपिनाम ।’” (ऋग्वेद VII 33 11) देवा ते may the prowess of इन्द्र and विष्णु of अग्नि and the Maruts and of Garuda be thine इन्द्रश्च विष्णुश्च इन्द्रादिभ्यु according to ‘देवनादन्द्देच’ पा 6 3 26 (इहोत्तरपदे जानह । मित्रावरुणौ : मि को) When the names of deities form a द्वन्द्व compound the final vowel of the first member is changed to अ In forming derivatives from such compounds, the first vowels of both members undergo वृद्धि according to ‘देवनादन्द्देच’ पा 7 3 21 (अत्र पूर्वोत्तरपदयोराद्यचो वृद्धि इत्यानुमिति गिति किति च चरे : आदिमारणम्) The Maruts are storm-gods in the Rigveda. They are often associated with Agni in the Veda : g ‘मरुद्भिर्वाग्वाग्नि’ which is the refrain of Rigveda I 19 सुपुत्रस्य गृहस्थ इदं इति सीपणम् He was the son of विनता and became the vehicle of विष्णु देवातु benedicture of रा रापोष पदे नम देवा जयम् may the incantation in the form of the twanging of the bowstring of Rāma and Lakshmana grant you victory प्रत्यारोपय—place back को वरणेषु what hesitation can there be as to (using) one's own furniture? He means—चद्वेत्तु has already said whatever = mine is thine (in verse 0 above). Therefore the chariot you offer is mine. You need not press me so much But I am unaccustomed to driving in a chariot Some explain—Lava is speaking as a Kshatriya and so he calls the chariot &c his proper implements This is not good as we lose sight of the word रतेषु (which does not mean ‘proper’) and of the following sentence मि त्रु &c अरण्ये मीदति वसन्ति इति मरण्यसद अनभ्यस्ता रचयर्वा येषाम्—not accustomed to the management of chariots अग्निभ्यन्देत्—would flow or melt Verse 28. इय पातिन We also (i. e. I) are not in this way obstructors of sacrifices स्व says—Rāma is a good king I am also not in

things वेदुम् कामयेतुम् All welfare follows from agreeable speech. Compare 'प्रियमेकमिवाण्य नित्यं सत्सु दिपत्सु च । शिखीव वेदामधुः प्रियवा हस्य न प्रिय ॥' वायु-दशदीपनीनिवार III. 26 'सुखं प्रिये । हस्येऽयं' रत्नम-सूत्रं *adj* true and agreeable. Note 'मल्यं ब्रह्मादिषु ब्रह्मात्र ब्रह्मात्मन्य-नप्रियम् । प्रियं च चानृतं ब्रह्मादेशं धर्मे सनातनम् ॥' मनु० 4. 138. N reads 'दुष्टो विप्रजान्ति' which वीर० explains as 'दुष्टं अतिउच्येत नासादिति'.

P. 120 परिपूत (holy) स्वभाव यस्य The reading of N. परिपूतं (defeated insulted) is not bad. सुपथ means —Lara has been insulted by our soldiers But this sentence is rather abrupt and unconnected with what follows अमिर्मपन्न what is right. आर्वेण सस्वारेण with a purity of speech that belongs to the sages. कवे अयं नार्यं सस्वार grammatical purity 'स्वामस्कारावल्गासी पुष्पाभ्यामथ क्षीवया । कवेवोद्विषं सर्वं राम मुनिरपस्विन ॥' रघुः 15. 76, where मटिनाथ explains सस्वार as शुद्धशुद्धिः By the words अयं सस्वार, सुपथ refers to such peculiarities in हवः speech as the use of ह and अतिवृत्ति and the verse 'हाम दुष्टैः यद्विद्वत् विषयं यस्य स्वयं धर्मे are the virtues of the क्षत्रिय class confined to a particular individual only? He means,—should not other persons than Rama aspire to be the greatest among क्षत्रियः विद्यां सहायं desist from excess (from setting too much or from too much persistence) विद्या— as to the परस्पर, vide notes p. 29 on चरसीरः For the ablative, vide notes p. 12 Verse 31 भोजावित्र स्वया—you have acted like a valorous person. भोजावित्र past pass. p. from the denominative verb भोजयते (भोजस्वा भोजयति इति) The सिद्धान्तदीपिका remarks on the वाक्य 'भोजमोऽप्यस्मि नित्यम्' 'भोजं गुणो वृत्तिरिवेत्येति । भोजयते' नामस्य इति you will please not persist (in your conduct) as to the subdier of परशुराम. For the encounter between राम and परशुराम see notes p. 21 निर्दय importunity, persistence The reading नाहि इति means 'you should not revile &c उद्विक्त loud boast. Verse 32 सिद्धं settled. बाहो क्षत्रियदाम् as for the prowess of the arms, that belongs to the Kshatriyas यस्य नामस्य —परशुराम who had taken up weapons was a Brahmana. तमिन् राजा ॥ he (a राजा) was subdued, what praise is it for that king? इति means —If a क्षत्रिय conquered a fighting राजा whose usual occupation is another, there is no reason for boasting सोमादनिव as if with excitement इति चरेण enough of repartee Verse 33 नोपेय —तत्र this is some indescribable incarnation of a manly person (i.e. of a man). कीदृशे . सि to whom (i.e. in whose eyes) even the descendant of Bhṛigu is

so here *vyāhā* (पूना) महदुवनम् (सहसा मुवनना समहार महदुवन)
 अथनेव दक्षिणाय वै or देयु—(the deeds of राम) by which the gift
 of safety was completely secured to the seven world. *वदि वद*
व्यन् if indeed something might be said or 'I may possibly have
 something to say' अथवा शान्त् or peace (be to what I wished
 to say) Verse 34 ते—refers to राम The plural is here used
 to show mock respect विवराय वरित देयन् वृद्धा वृद्धा
 they are old men and their conduct should not be discussed
 (criticized). He implies that it is only their old age that
 commands respect and not their conduct निवृत्त let them
 remain apart किं वदते what in them is worth describing? Or
 the word may mean 'why describe them' The reading *हु वदते*
 would mean 'shall I describe them' Some read *हु वदते*, which
 seems to mean 'is there anything (remaining to be said)
 अकुण्ठ (अमिदित) यस्य देयन् सुन्दरी=तत्का *Fid.* notes p 17 for
 हास्या सुद ते Even after destroying the wife of Sunda, their
 fame is unimpeded (perfect), for they are the great ones in the
 world. A *क्षत्रिय* should not fight with a woman. राम fought
 with a woman and killed her *एव* retorts by saying
 'in spite of this you call Rama a great person. याना
 दोषने as to the three steps that Rama took without
 turning his face in the fight with the demon *Khars*
 क्षात्रोपनम् fight. When *एव* darted towards Pama with speed
 and ferocity, Rama took two or three steps backwards
 (possibly to take better aim). *अनन्तरं सकृद्वृत्तं सो रतिगुणम्*
अथानन्तरं विचित्रं विचित्रम् ॥ तत्र पञ्चसहस्रं वधात् सन्नेष्टम् । सत्य
रामो नमो ह्यस्य उन्निवन्तम् ॥ अथ दत्तम् 30 23-24 Some read *अथनेन*
यानि (नलि कुतोऽपि भय दक्षिण) which means 'fearless' In this
 case it is ironically employed The reading *अथानन्तरं* is how
 ever preferable, as it brings out the sarcasm of Lava better in
 relief It was laid down that a *क्षत्रिय* should not retreat from
 a battle *File* मनु VII. 8 इन्द्रमुनि—वर्गी While *वर्गी* was
 engaged in fighting with *सुमन्त्र*, राम shot an arrow at *वर्गी* and
 killed him *एतो रामो महातेज आर्ज दृष्ट्वा हनीषन् । सहर बीधते वरो वानिने*
वधकाहुवा ॥ दृष्ट्वा धनुषी सपथं चरन् रविमोक्षम् । पूर्यमानं शब्दं नान्वज
निवाल्क ॥ वरुणेन महादेवा वीर्युक्तं कर्षणम् । वनेन निहने वानि निवाल्क
महीवते । विचित्राया ॥ 16 32-33, 34 *वर्गी* rebukes राम thus 'नमो
 एवम् इव कोऽपि प्रसिद्धता ॥ ददृशुः पुनरप्यस्य दृष्टे निहन्तम् ।' *विचित्र*
 -*न्या* 17 10 तदादि—this refers to retreating three times and the
 killing of *Valk*. The code of the rules of war in ancient India
 required that a warrior should not attack another already

engaged in fighting with a third person 'नायुष्यमान पदयन् न
परेण समागतम्' मनु० VII 62 It will be seen that Lava selects
the three actions in Rāma's career that are most open to
criticism and charges Rāma with having violated the code of
honour prescribed for युयुत्सु This verse is cited in इतरूपक
(I 45) under निरुत्तर. हेमेन्द्र in his जैचिन्मित्रारवर्ण points out
the impropriety on the part of मयूति that he should lay stress
upon the weak points in the career of the hero of his drama
'अशयानस्य रामयुतो कुमारन्वस्य परप्रतापोत्तमदिग्गोवारमोदीपनाय सख्य
बन्धवीरिनर्ममभूतस्य प्रथाननायकमनस्य वीररसस्य नाटकादमनसररणापमरण—
अन्तरगतसमस्तवादिभ्यापादनादिननरिहितापवादप्रतिपादनेन व्यवचमा करिना विनाश
कृत इत्यनुचिन्मेतद्' This is also condemned by the साहित्यदर्पण (VI)
'यत्प्रादनुचिन् वस्तु नायकस्य रसस्य वा । निरुद सत्परित्याग्यमदधा वा प्रत्ययेद् ॥
अनुचिन्मिति वृत्त यथा रामस्य छपना वाचिव । तद्योगस्य च नोत्तमेव । वीरचरित्रे
तु वाली रामवधामागतो रामेण हत इत्यदधा कृत । सातापवादेन भिन्ना भयादा
वेन who has committed a breach of good manners by reviling
my father (to my face) प्रगल्भमे braggest मय्येव सख्य—he
has turned his frowning face on me एव has a force of its own.
Lava means—'he has no reason to be angry with me, it is
rather I who should be angry, being insulted by the escort of
the horse' The real ——— better than the one in the
text श्रीर explains

line occurs in the . This
their
anger has been inflamed. Verse 35 चूडा वेपथु tremor caused
by their intense feeling shakes the knot of the collection of
their hair तरुदधि denominative verb from तरु (a)) निचिद्
is to be connected either with मृदुते or रज्ज्वन् The latter is
preferable 'रक्तोरक्त कोनदम्' इत्यमर कोनद (कोश चरित्रा नदन्ति
अभिन्) तस्य छद एवम्. 'दन् एव छद पुमान्' इत्यमर रज्ज्वन् become
red धत्ते—the subject of this is वज्रम्, the object being दन्तिम्
Construe अशङ्कनाष्टमितयो भ्रुवो भेदेन कत्र कद्रम्य समनस्य च दानि धत्ते.
शानि luster, beauty अशङ्कनाष्टमितयो that began to dance all
of a sudden मद्रन् by the knitting तरुद लाटन दस्य—the spot
on which is prominent उद्गान्ता चूडा वसिन्—on which the bees
are hovering. On account of anger the boys knit their brows.
Their handsome and round faces with the dark brows knit are
fitly compared to the moon with the dark spot prominently
visible upon it and to the white lotus on which dark bees are
hovering. विष्णुसुक्तं, वि. ६०८ ६०९ ६१० ६११ ६१२ ६१३ ६१४ ६१५ ६१६ ६१७ ६१८ ६१९ ६२० ६२१ ६२२ ६२३ ६२४ ६२५ ६२६ ६२७ ६२८ ६२९ ६३० ६३१ ६३२ ६३३ ६३४ ६३५ ६३६ ६३७ ६३८ ६३९ ६४० ६४१ ६४२ ६४३ ६४४ ६४५ ६४६ ६४७ ६४८ ६४९ ६५० ६५१ ६५२ ६५३ ६५४ ६५५ ६५६ ६५७ ६५८ ६५९ ६६० ६६१ ६६२ ६६३ ६६४ ६६५ ६६६ ६६७ ६६८ ६६९ ६७० ६७१ ६७२ ६७३ ६७४ ६७५ ६७६ ६७७ ६७८ ६७९ ६८० ६८१ ६८२ ६८३ ६८४ ६८५ ६८६ ६८७ ६८८ ६८९ ६९० ६९१ ६९२ ६९३ ६९४ ६९५ ६९६ ६९७ ६९८ ६९९ ७०० ७०१ ७०२ ७०३ ७०४ ७०५ ७०६ ७०७ ७०८ ७०९ ७१० ७११ ७१२ ७१३ ७१४ ७१५ ७१६ ७१७ ७१८ ७१९ ७२० ७२१ ७२२ ७२३ ७२४ ७२५ ७२६ ७२७ ७२८ ७२९ ७३० ७३१ ७३२ ७३३ ७३४ ७३५ ७३६ ७३७ ७३८ ७३९ ७४० ७४१ ७४२ ७४३ ७४४ ७४५ ७४६ ७४७ ७४८ ७४९ ७५० ७५१ ७५२ ७५३ ७५४ ७५५ ७५६ ७५७ ७५८ ७५९ ७६० ७६१ ७६२ ७६३ ७६४ ७६५ ७६६ ७६७ ७६८ ७६९ ७७० ७७१ ७७२ ७७३ ७७४ ७७५ ७७६ ७७७ ७७८ ७७९ ७८० ७८१ ७८२ ७८३ ७८४ ७८५ ७८६ ७८७ ७८८ ७८९ ७९० ७९१ ७९२ ७९३ ७९४ ७९५ ७९६ ७९७ ७९८ ७९९ ८०० ८०१ ८०२ ८०३ ८०४ ८०५ ८०६ ८०७ ८०८ ८०९ ८१० ८११ ८१२ ८१३ ८१४ ८१५ ८१६ ८१७ ८१८ ८१९ ८२० ८२१ ८२२ ८२३ ८२४ ८२५ ८२६ ८२७ ८२८ ८२९ ८३० ८३१ ८३२ ८३३ ८३४ ८३५ ८३६ ८३७ ८३८ ८३९ ८४० ८४१ ८४२ ८४३ ८४४ ८४५ ८४६ ८४७ ८४८ ८४९ ८५० ८५१ ८५२ ८५३ ८५४ ८५५ ८५६ ८५७ ८५८ ८५९ ८६० ८६१ ८६२ ८६३ ८६४ ८६५ ८६६ ८६७ ८६८ ८६९ ८७० ८७१ ८७२ ८७३ ८७४ ८७५ ८७६ ८७७ ८७८ ८७९ ८८० ८८१ ८८२ ८८३ ८८४ ८८५ ८८६ ८८७ ८८८ ८८९ ८९० ८९१ ८९२ ८९३ ८९४ ८९५ ८९६ ८९७ ८९८ ८९९ ९०० ९०१ ९०२ ९०३ ९०४ ९०५ ९०६ ९०७ ९०८ ९०९ ९१० ९११ ९१२ ९१३ ९१४ ९१५ ९१६ ९१७ ९१८ ९१९ ९२० ९२१ ९२२ ९२३ ९२४ ९२५ ९२६ ९२७ ९२८ ९२९ ९३० ९३१ ९३२ ९३३ ९३४ ९३५ ९३६ ९३७ ९३८ ९३९ ९४० ९४१ ९४२ ९४३ ९४४ ९४५ ९४६ ९४७ ९४८ ९४९ ९५० ९५१ ९५२ ९५३ ९५४ ९५५ ९५६ ९५७ ९५८ ९५९ ९६० ९६१ ९६२ ९६३ ९६४ ९६५ ९६६ ९६७ ९६८ ९६९ ९७० ९७१ ९७२ ९७३ ९७४ ९७५ ९७६ ९७७ ९७८ ९७९ ९८० ९८१ ९८२ ९८३ ९८४ ९८५ ९८६ ९८७ ९८८ ९८९ ९९० ९९१ ९९२ ९९३ ९९४ ९९५ ९९६ ९९७ ९९८ ९९९ १०००

Act VI.

The scene of this Act is laid in the vicinity of Vālmiki's hermitage. The incidents narrated follow closely upon those described in the fifth Act. मरुतः lays down that a fight should not be represented on the stage and hence the audience is informed about the progress of the battle by the intervention of a dialogue between a pair of celestial beings. सुप्रसादो मरुतः नाम्नेदोषेन वै प्रवृत्तः ॥ नादे प्रवेशे संविदेवाणि ॥ नाट्यशास्त्र 18 19

P 122 विष्णुः a semi-divine being, possessed of superhuman powers. वैशम्पायनो मूकवाङ्मनसः सद्गुणैश्चन्द्रादिगणधारिणश्च क्षीरसागरी भ्रमरः (भ्रमरा) इति तेन प्रवृत्तयोः उल्लेखेनाश्चन्द्रादीन् मयो or दम्बान्—who have made the splendour of the might of the heroic class to blaze forth, &c. who have displayed to the utmost a warlike spirit. For at the end of the compound, see notes p. 1. अथ ह्येन उल्लेखेन दम्बान् मयो—at which even the gods and demons are flurried on account of their extreme wonderfulness. विष्णुचरितानि heroic deeds. Verse 1. The principal scene is in मनु विष्णुनाम्भिरनो गतो आयोधनं मुनमीममभिरागे—the fight of the brave (boys) showering arrows after stretching their bow-strings (goes on) striking terror into the worlds, of विष्णु and शोणहन्त्र are only of मनु रणरत्नेन हस्तान्य हनिष्यन्ति इति दम्ब—small bells of which are jingling and resounding with the twanging sound. If we read हस्तान्य हनिष्यन्ति—we shall have to dissolve as शान्तिं ननु तस्यैव हनिष्यन्ति इति तद्विषय दम्ब—that has bells tuncful like the bracelets that jingle on (the wrists of ladies) मनुशुभं शुभं मन्मथं शुभं भर्ता (मनु कौटि) तदाहुतं करान् शोणहन्त्रं वलिन्—in which there is a fierce noise made by the end of the bow that has a big string twanging विविधं, wonderful. Some read अथर्वणमयः—whose locks are incessantly fluttering. Verse 2. अथ is the predicate of दुन्दुमायिनम् जूमिनम् has increased or appeared. विविधं इदं for the manifold welfare of both (एव and वदन्ते) दुन्दुमायिनम् beating. The reading of K. Gh. and V. 'विज मं व दिव्यम्' is also good. In this case दिव्यम् is to be connected with दुन्दुमे. It is usual for poets to represent that the celestial drums are beaten when anything splendid or grand is done by anybody on the earth. The text should read अमन्द (deep, strong) with G. It is difficult to explain what is meant by अमन्ददुन्दुमि प्रवृत्तम्—the subject is पुण्यविषय. The student will notice that these two lines are full of alliteration and short

syllables, which produce an effect similar to the quick throwing of flowers अनवरतम् incessantly अविरतं संहति—अविरल मिलित दिव्यानां (प्रयुक्तानां) वनवक्त्रमाला कमनीया (मनोहरा) संहति पल्लव—*in which there is a charming collection of full blown gold-coloured lotuses that have been thickly strung together अमर सुन्दर—अमरतरुणा (करवृक्षाणां) तरुणा (नवा) मणिमदृशा मुकुटा तेषां निकर (समूह) तस्य मकरन्देन सुन्दर—charming on account of the honey in the collection of jewel like fresh buds of the celestial trees*

P 123 अकाण्डे विद्युतिता विद्युत् तस्या छटा ताभिः क्वास् तस्य
with the streaks of lightning that flashes all of a sudden किं नु
अथ—These words are to be connected with the following
verse Verse 3 The principal sentence is किं नु छट् अथ पुटमेद
(वत्ते) are the lids (of the eye) opened to day एतन्न is an
aid of पुटमेद त्वष्टु (विश्वकर्मा) जन तस्य भ्रम्या भ्रान्त मातण्ड (सूर्य)
तस्य ज्योतिर्वत् उज्ज्वल—brilliant like the effulgence of the sun that
was revolved on the whet stone (lathe) of the architect of the
gods एतत् चक्षुष (the opening of the lids) of the eye of
Siva that is on the forehead (१८ of the third eye of Siva)
त्वष्टु had a daughter named सदा that was married to the sun
She could not bear the light of the sun त्वष्टु wishing to take away
the superfluous lustre of the sun placed the sun on his lathe
and reduced one-eighth part of it With the lustre thus taken
off, he prepared the चक्र of विष्णु, the trident of Rudra and the
other weapons of the gods. 'अभिमारोप्य सूर्यं नु तस्य टेजोविज्ञातम् ।
हृदयानष्टम भागं न व्यञ्जानयता वयम् ॥ सत्सुखादिष्वेव तेन शान्तिर विश्वकर्मा ।
त्वष्टेव तेजना तेन निष्पन्नममलसत् । विद्युत् चैव रदस्य शिखिर्वा पनदस्य च ॥ इति
गृह्यन् देवानामन्देषां च यज्ञयुषम् ।' निष्पुपुराण III 2 9-12, see also मार्कण्डे
यपुराण chap 77 Note type VI 32 'आरोप्य चक्रत्रयमुत्तरेणारत्वेव पक्षो
द्विषिनो विभाति ॥ नीललोहित—शिव ('नील' उष्ट लोहितश्च केदोन्नी नील
लोहित इति पुराणम् क्षीरत्सामी) The third eye of शिव is said to be
always closed as otherwise the universe would be burnt It
was by the fire from the third eye that काम was burnt to ashes
It will be noticed that with the reading in the text we have a
comparison upon a comparison The appearance of the sky is
represented to be the opening of the eye of Siva which is com-
pared to the lustre of the sun This is not very happy If
we read एतन्नम् (an अव्ययीभाव), the difficulty is not really
removed कामं ह्येव यस्य—who was provoked अपरिहृतम् un-
equalled आग्नेयम् presided over by Agni अग्नि देवता अस्य इति
आग्नेयम् according to 'अग्नेर्देव' पा १ ॥ 33 अग्नि पाठ the falling of

the streaks of fire Verse 4 अन्धधानि कुरितानि (चित्रितानि) केतुचा
 मणि (केन चामरानि च or केतुषु चामरानि) देशान्—the chowries and
 banners of which were slightly burnt and rendered variegated.
 'चित्र विमारक नायकानि च कुरे' इत्यमर अपमाननेव have already depart-
 ed When fire was kindled by the missile of चन्द्रकेतु, the celestial
 beings that were viewing the fight from aerial cars went away
 N reads दवरित—producing a murmuring sound. ध्वजा वीज्
 the row of banner-posts and the cloth (fluttering from them)
 नव त्रिगुण तत्त्व धृति तया समान विभ्रम यस्य—which appears like the
 splendour of a fresh त्रिगुण flower ३ त्रिगुण flower is red शिखी
 fire Most editions read दधने ध्वजागुणवत्तद्विभा क्षात्रुहमधुरविभ्रम
 त्रि—these flames of fire bear resemblance to the applica-
 tion of saffron for a moment on the skirts of the pieces of cloth
 on the banner posts. क्षात्रुहमधुरा वत्त विभ्रम तत्तु धुरान्
 besmearing overspreading In both readings the word द is
 rather redundant With the latter reading the idea is — be-
 lurid flames seem to lick the skirts of the banner-cloth The
 poet represents that the cloth appear for a moment as if dyed
 with saffron when the flames come in contact with the banners.
 This is a more poetic idea than the one in the text but the
 reading seems to be a conjecture. मृच —this is to be connected
 with उपपुष उद्गच्छ पुष —उद्गच्छ बभ्रवः शबरसो तद्गच्छ (दीप्ता)
 रव देशान् ते उपपुषा एवमुद्गच्छा दे पुष— which is fierce (i.e. great)
 on account of the sparks that are emitted with a sharp sound
 resembling the awful splitting of the thunderbolt (i.e. resembl-
 ing the clap of thunder). उत्तान भैरव—उत्ताना गुमुला देहिहाना
 उत्ताना चाना तेषां समार तेन भैरव—terrible on account of the
 mass of flames that are unrestrained, fierce, licking (everything)
 and bright उत्तार वदनस्ताला देहिहान—present part of the
 frequentative base of ह्री उपपुष (उपनि बुद्धये इति that is kindled
 at dawn) fire It is impossible to deal with all the various
 readings in this passage Some read उत्प्लुष्ट, उत्प्लुष्टि-पुष,
 which is good उत्प्लुष्टि rising up spreading about Some
 read उपपुषा उत्प्लुष्टि-पुष terrible in consequence of the sparks that
 crack as sharply as the sun's heat N reads जगुर्देवाश्च
 (converging with my garment) This is not good, as the words
 of the विवाह show

— P 124 दिव्य स्पर्शन by the touch of my lord's body, that
 (touch) is cool, glossy (pleasing), soft, and fleshy like pure
 pearls आनन्देन मन्दे कुम्भिते (closed) घूर्णने (rolling) शोचने

दसा whose eyes generally unsteady are rendered dull by
 joy and are closed अर्धादिन सताप the heat which I felt but
 partially has now disappeared. ८ reads आनन्दसन्दर्शनपूणमानवेद
 नाया which is difficult to explain. It seems to mean 'whose
 pain that made her stagger was destroyed by joy'. Verse 5.
 This is repeated from Act II 19 अगिरल मण्डिते — अगिरला
 विलोला धूममाना विपुलता तस्या विलम्बे मण्डिता वै adorned by the
 sportive movements of lightning that is thick, flashing and
 rolling अवस्थीयते is covered नम नङ्गममिव प्रयुक्तम् employed,
 दत्ता देवता धर्म इति वारुणम्, according to 'साऽस्य देवता' वा 4 2 24
 वरुण is represented as the lord of waters even in the Rigveda
 'यामा राक्ष वरुणो यानि मध्ये ता आपो देवीरिह मायानु ॥' ऋग्वेद II 40 3
 सब दोषाय (supply भवति) everything, when in excess tends
 to produce a defect : & too much even of a good thing is not
 desirable Compare 'अति सुवन्न वानवेत्', 'तीव्रे पदात्तनेतावद्भुत लोह
 प्रदातन । सर्वधानिह न भद्र व्यसनायोवसत्यने ॥' सुन्दरकाण्ड 24 21 यद्वा since.
 The following long sentence contains three poetic fancies.
 मृतानां प्रवेपते the mortal world is shivering (on account of the
 cold due to the down pour of water) प्रकथे बलावति तया क्षोभ
 तेन गम्भीर यथा तथा गुह्यगुणायमाना मेघा र्हे मेदुर (निविष्ट) अवकार तेन
 रं रभ यथा तथा नदस्व इव as if bound without any outlet (for
 escape) by the darkness that is intensified by the clouds that
 produce a deep rumbling noise on account of the agitation
 due to the stormy winds at the time of pralaya गुह्यगुणायमानु
 (pres p) is an onomatopoeitic word मीरभ (नि + रभ) For the
 words at the time of प्रलय, vide notes on V 9 एवकारं विश्वं प्रमन
 तेन विष्ट (विशङ्क) विकृतल (अतिप्रयङ्गुर) दाटस्व (गृह्यो) मुखं कन्दर इव
 लम्बिन् निवृत्तमानमिव as if rolling in the cavern like mouth of Death
 this is very terrible and wide open for devouring at one time
 the whole universe. If Death were to devour the universe
 at one stroke he shall have to open his mouth very wide
 Some read 'काण्डकण्ठमुखं', which would mean रदमुखं गुणान्ते वा यो
 गनिद्रा तस्मां निन्दानि सवद्वाराणि येन स नारायण तस्य वदरे निरिच्छेव as if
 placed in the belly of नारायण who has closed (stopped the
 operation of) all the portals (of his body & his senses) on
 account of the yogic slumber that he has at the end of the
 cycles of years. गुणान् means वस्थान see notes on V 14 for वृत्त
 When शिष्य sleeps the whole world is destroyed and when he
 wakes up it is created again Compare 'यदा स देवो जागर्ति तदेव वेदते
 यदा स पृथग् स्तरिणि शान्तात्मा तदा सर्वं निर्मान्ति ॥' यजुः 1 52 योगनिद्रा state
 of sleep due to yogic contemplation. योग is defined in योगसूत्र

‘योगश्चित्तवृत्तिनिरोधः’ Compare ‘अनु (अनुसृष्टि) युगान्तोचितयोगनिद्रा
 सङ्गं लोकापुष्टयोपिच्छेदे ॥’ खण्ड XIII 6 \ मृतं विषयः—the
 world dies. Here मृतं is used for the whole class व्याप्ते it is
 proper वायु देवता अस्मिन् वायव्यन् according to ‘वायुमुत्पिष्टुयमो दत्त’
 प 4 2 31 इतिन् discharged Verse ॥ मरुता (वायुना) भूयमानानि
 मरुता वायु प्रविष्टं हन—the clouds though many have been
 dissolved (dispersed) somewhere by the wind & not a trace
 of the clouds is left. विज्ञानेन resembling correct knowledge
 The affixes कल्प, दक्ष and देशीय are added in the sense of a little
 less than इषदननासौ वायु इददक्षीधर प 5 3 67 मद्भावं विद्वान्नाम्
 as illusory appearances are dissolved in Brahma (by correct
 knowledg) For the meaning of विद्वत् तद्वत् notes p
 116 There are two philosophical views one is called विद्वत्
 वाद and the other परिमाणवाद According to the विद्वत्
 प्रत्यक्ष is the विद्वत् and मद्भावं is the मभिधान of it According to the
 परिमाणवाद, प्रत्यक्ष is the परिमाण of मद्भावं as a golden ornament is a परि
 माण of gold It seems to us that the word विद्वत् is used in the
 technical sense here and that मयमूने knew the मद्भावाद, if he
 was not an adherent of it According to मयमावाद, the world
 is an illusion in a transcendental sense and this illusion will
 be dispelled by a correct knowledge of the only Reality called
 मद्भावं There are Upanishad passages supporting this theory
 ‘वायुमयैको मुपन प्रविष्टो रूप रूप मयैरूपो भूय । एकमथा सर्वभूतानां तानां रूपं रूपं
 प्रतीक्यते इति ॥ कठोपनिषद्’ 5 10, ‘वृत्तौ स नृत्तुनामोष्ठि य इह मानेव
 दक्षयति’ कठोपनिषद् 2 4 10 ‘यत्र तत्त्व सर्वमनैवाभूत् तत्र केन क पदेत्’ 5
 ‘मद्भावं वेद मद्भावं मयमूने’ ‘मयमूने सन् मद्भावेति’ The position of मयमूने
 is contained in the following passage from his मयमूने on
 Vedāntasūtra II 1 14 ‘यथा यः करकपाकायां महाकायादनन्त्यत्वं यथा
 च मृगवृत्तिः कोदकाशीनानुपरादिभ्योऽनन्त्यत्वं, एवमन्य मोक्षमोक्षत्वादिप्रसङ्गवत्
 मद्भावनिरुपेक्षाभाव इति द्रष्टव्यम्’ सप्रमना उचिष्ट कर तेन प्रलिन उच्चादर
 मयमूने देन who waved the skirts of his upper garment with his
 hand that was raised up hurriedly (to draw the boys attention
 to him and to make them desist from fighting) मयमूने लिख्य च
 वचनं तेन मयमूने सुदम्भादर देन who prohibited the war like efforts
 (of the boys) by his pleasing and affectionate words. सुदम्भादरे
 मयमूने between the two boys मयमूने after killing Sambhava
 This shows that a very short time elapsed between the events
 narrated in the second Act and those narrated in the sixth
 Verse 7 सङ्गदितन् (past pass. y used as a noun, according to
 ‘नुमते भावे क’ प 3 3 114) speech, words तस्मिन् (महापुत्रे)
 गौतम (अदर) तस्मात् सनुमद्वत् सप्रहार (सुद) देन—the stopped

the combat Some read रुद्ध महापुरुषसहित—words that were used (i.e. uttered) by a great personage मिश्रविष्णुम्भव—*Life* notes pp 64 and 123 This विष्णुम्भव is an inferior one It is marred by bombastic words It is put in for describing the fight between हव and चद्रकेतु Verse 8 दिनकरकुलचद्र—there is a picturesque effect produced by calling चद्रकेतु the moon of the sun's family चद्र indicates the power to gladden and soothe स्रस्रस्रम् quickly 'रमसो वेग इवयो' इति विश्व तुदिन शीतले cool like a piece of snow ममापि—अपि is emphatic Though I am tormented very much the touch of your body will soothe me In the first line the figure is लटानुपास which occurs when the same word is repeated in a sentence in the same sense but in a different connection उद्धट defines and exemplifies it 'सहस्रार्थादिशेदेपि पुनरुक्ति कलावतरा । दृग्दशाना वा पदमा वा लटानुपास इवते ॥ इचिदुद्गृह्णतमरा कमन्त्राण्यदृष्टा । पदपदमायुसरा सुपरस्परमारमा ॥' उद्धट I 13 and 14 उवाच having raised him up (from his posture of lying prostrate at his feet) दिव्यान्धर देह यस्य कुशल लाभान्धुरयेन—I am all right having the good fortune to secure (हव as a friend) हाम एव अमृदय तेन अत्यदना क्रिया यस्य whose deeds are wonderful मामिव पश्यत्वमु तात may my father look upon him with the same affectionate eye as at me or perhaps more (affectionately) than at myself अनराल अकुटिल साहसं यस्य—whose heroism is straightforward (does not partake of trickery) Some read महावीरप्रकाशम्—this pre-eminently great warrior प्रकाशम्—the trunk of a tree, but at the end of compounds it is employed to show 'pre-eminence प्रगल्भ महावीर महावीरप्रकाशम् 'महाहिरा मचनिषा प्रकाण्डमुदत'जी । प्रगल्भ वाचकायमूनि' इत्यमर दिव्या fortunately भद्रिगम्भीरा मधुरा कल्याणी च आहूति यस्य whose form is very serene, lovely and auspicious Verse 9 This verse contains five लट्-verbs वातु वेद he (हव) is as if the sacred lore of missiles manifesting itself in a body for protecting the worlds धातुो धातुो he is as if the duty of the क्षत्रिय class assuming a body for guarding the treasure of the Vedas महीव रोष मदान् may mean either 'Veda' or 'Brāhmanas' 'वेदमन्त्रं तपो ब्रह्म मदाविप्र प्रजापति' इत्यमर The performance of religious duties enjoined by the Vedas required to be guarded against evil-doers This was the duty of the क्षत्रियः Similarly the protection of the subjects (and pre-eminently of Brāhmanas who were included in them) was also the duty of the क्षत्रियः Note 'संशोभेवनिर्वर्तय प्रयत्ना चैव पश्यन्

पुष्पा मन्त्राना च राशं भिद्यन्त इत्यु॥ ननु VII ९ We may
 either take the third line by itself or understand तनु त्रिव
 after समुद्र and सप्तम समुद्र collection वात पुनर्निना
 (पुनर्निना) देश राशि—निर्मादये इति निना कन आविभूत राशि he
 is as if the aggregate of the holy actions of the worlds
 manifesting themselves and standing (before us in bodily
 presence) Another explanation given by the commentator
 on the महावीर is पुनर्निर्मादये इति पुनर्निनागि पुनर्निनागि
 इत्युक्तो बहुवच इति वचो लुट्। 'मोचना' इत्युक्तं 'इति' पुनर्निना
 गि वातपुनर्निनागि देश राशिरेव This verse occurs in महावीर
 II. 41 पुनर्निर्मादये (मनुमत्र दशन च) दत्त—whose majesty
 and sight are purifying

P 127 Verse 10 आशु assurance of safety दत्त
 derotation आशु support abode. The meaning is—एतन् is
 a person on whom all rely for safety whom all love and
 adore The reading आशु इव मन्त्राना is difficult to explain.
 मन्त्र सुन्दर is as if the favour lovely in form of pre-eminent
 righteousness. नूना सुन्दर The meaning of the second half
 is—Pre-eminent एतन् as if favoured the one who followed it
 and assumed the form of एतन् for the purpose of showing
 his favour to those who had adhered to it and the एतन्
 is handsome in form. Or we may take मन्त्र in the sense
 of 'purity, serenity' The meaning is—एतन् has followed the
 path of pre-eminent righteousness. He is as if the purity or
 serenity produced by the performance of righteous deeds
 There is another reading नूनिवन्तर (नूनि मन्त्र दत्त) which
 means 'walking about in an embodied form.' This is not
 bad. Compare the words used about विश्वामित्र in the महावीर
 I 10 'तुल्यो ह्येव नैष्ठादिगुणैश्च पद्मोऽपि वा। अथ त्वहं दीर्घं वनो वा
 नूनिवन्तर ॥' Verse 11 We must understand the words
 हटित्तिरुद्धे in each of the clauses. विरोधो एव my hostility
 is put to rest and a feeling deeply full of bliss spreads over
 me निन्दा सुखेन एव निन्दा दूरे अहंत्व (हटित्तिरुद्धे) insolence.
 महती (महं नम करोति)—denominate verb from महं करो
 वनन्नि why possibly am I overcome quickly on see ag him!
 ददौ वा or महार्थं तुदा there is vast inextinguishable greatness
 among the great of great value as there is in holy places.
 अहं भव मृत्यु दत्त The दत्त (I. 46) takes this verse as an
 example of इति अहं refers to एव एतदेव एव all of a sudden,
 अहं मृता दुःख ददौ causes my sorrow to cease. एव...

मान् and makes my soul full of affection on account of reason (that I do not know) उपबेहति is a denominative verb अथवा मेनत् or to say that it is affection and yet dependent upon some (assignable external) reason is contradictory (is a contradiction in terms) अपेक्षया सह सन्देहः, निमित्तस्य सन्देहः सापेक्षः निमित्तः is either बाह्य or आन्तर. Here it is बाह्यनिमित्तः that is meant राम said that there must be some (external) reason why हृद should make his heart full of affection, but then he corrects himself. Real affection must always be disinterested, if it springs out of some external palpable motive, it cannot be called real affection, for, as soon as the outward conditions disappear, the so called affection may in that case vanish. Hence real affection must spring in some unknown and inexplicable way. This very proposition is put forward in other words in the next verse and illustrated. This sentence occurs in the मालतीमाधव and is there also followed by the same verse. There जगद्गुरु remarks 'राहस्यमीपाधिकृत्य चेत्येतद्वर्णयमेकं धर्मिणि विरदमित्यर्थः' Verse 12 यति हेतु some internal and unknown cause links things together 'यतिपयति—present of सृ I P with ति and अति आन्तर गूढ कार्यकमनधिपय बोधोदयया निरूपयितुमशक्य' निपुराणि न अयत्ते affections do not really depend (or rest) on outward conditions. The following lines contain two particular examples of the general proposition एतद्वत्स—एतद्वत्स हिमरत्नौ चद्र उदये उदये सति. This verse occurs in the मालतीमाधव (I 27), where जगद्गुरु comments 'तथा च सीताहरोदये सीतलकमरुदलविकामात् अमृतनरोदये पाशानशरणाश्च सहनसिद्ध एव हेतुः । इह हि बाह्य कारण इव दृष्टे । तद्वत्सहेतु-रि स्वाभाविक एव सख इति भावः ।' The figure here is अधातरयात् ममापि तुमेव then he is to me the same (as a father) in duty. Since चद्रहेतु called हृद his friend, हृद says he must honour राम just as his friend honours him. चत्वार भागिन there are four who are entitled to be so designated by you भवनान् = addressed to चद्रहेतु out of respect एवमप्यपदेशस्य दातृपादा इति शब्दस्य भागः अस्ति देशान् इति भागिन व मद्भि therefore tell me the particular designation अवेहि understand एतन्म expanding joy दिष्टया इह fortunately this was an auspicious day that dawned upon me in that I saw this king अपरिदयं not loosely, closely Verse 13 एरण्यं बटोरस्य पुष्करम् (पद्मम्) गन्धदं (आन्तरदं) तद्वत्पीनं (गूढं) मय्या सुसुमारम् delicate, soft and fleshy like the inner and full grown leaf of a fully expanded lotus चद्र चर as cool as the moon and sandal juice.

‘अनीय’—refers to राम अनीय-सह causeless (disinterested) affection. मना हूँ but I, a fool, took up weapons to do harm to him (राम). एवमत्रोद्युक्त—the dative is used according to कुधदुष्टेनामसाधना य एवै कोपः’ पा I 4 37 The reading ‘एवमत्रोद्युक्तमनः’ यदातुष्यन्ति यदाद्वेषारुहो दुर्वीरः’ means ‘I being a fool became hostile to him so that my hostile conduct went so far as to take up weapons against him. This reading is not good. The meaning of दुर्वीरः is not quite clear. Moreover एवमत्रोद्युक्त is incorrect. क्व and कुत्र when preceded by a preposition govern the accusative and not the dative. कुधदुष्टेनामसाधना य एवै कोपः’ पा I 4 37 मृदुनु forgive वात्सल्यना foolishness.

P 129 अविष्कृत्य making manifest : a proclamation वीर्यवत्—वीर्यवान् आचरन्—past pass p of वीर्यवत् Verse 14 म ... हूयक that = his peculiar character, which is not assumed (i.e. is innate) as it is necessitated by his very nature प्रहृता निश्चिन्ता निवृत्त settled or fixed. न हूयक मृदुहृद The idea is that bravery is innate while insolence can very well be assumed. ममान् अर्ध incessantly जिना वनति why does the fire stone give out (lit. vomit) heat as if it were insulted! This is a fine and appropriate illustration. As the fierce lustre of the sunstone is really derived from the sun, so the valour of Lava is but derived from his father Rama. This is what is suggested by the poet. जाग्रदवस्था—अनुप्रासकालावस्थानिदिता The figure in this verse is अथर्वनाम Compare मृदुहृद ‘मृदुहृद नोदति पाँ मृदु प्रचरति मन्त्रितुनिकन्त । मृदुहृद पुनः प्रचरति मृदु मृदुहृद’, ‘विमोक्षेन वनः पयोधराववा प्रपद्यते मृदुहृद । मृदुहृद मृदुहृद मृदुहृद नान्यमनुवति यथा’ विराट्पुनर्द IL 21 अनन्य non endurance &c jealous विद्वत्पन्न निवृत्त (employed) वृमन्तस्तेन निवृत्त मया तथा समित्तानि—that were paralysed by the वृमन्त missile so as to be motionless &c मृदुहृद let it be with drawn निश्चिन्ता च तानि नव स्व निवृत्तिनि that cannot exert themselves and hence are dismayed (or ashamed). ‘विमोक्षे विमोक्षान्ति’ इ-मर सन्वत् वानि—This is a fine device used by the poet to send away चन्द्रकेतु and leave राम and लव alone प्रविष्ट concentration नाट्य represents on the stage एवमत्र मर मरमरी प्रवेनंरारी देवन्—the discharge and withdrawal of which are accompanied (&c are effected) by charms - ह्यप्रवर्त have a tradition &c are handed down from teacher to pupil. Verse 15 This occurs in the first Act. Vide notes P 18. योग (अनन्य) मन्त्रा देवा पराव (complete study) अन्व

उपनिषत् (रहस्य) ताम्—the secret of the thorough understanding of the mantras relating to these (weapons) सहस्रात् परा परं सहस्रा सवन्तरा ताम् अन्तेवामी तस्मै to him who was his pupil for more than a thousand years गुण क्रम this is the successive order of teachers in former times When we take the reading of N given in the footnote the word अधिक seems superfluous परिचया सेवा तस्यां निरत (devoted) कुन from what teacher? स्वतः प्रकाशानि they manifested themselves अष्टं पुण्य तस्य परिपाक उपपादन (कारण) दम्भ—the cause of which is the ripening of a great degree of holy merit. Compare 'युष्मद्भ्रमादोपादानं सर्वं महिमा' (text p 43) द्विवचन—this refers to the word आवयो in Lava's speech दाण्डापन—the same pupil of वाल्मीकि who appears in the विक्रमक to the 4th Act He seems to have been the chief among the pupils of वाल्मीकि Verse 16 नरेन्द्र refers to राम विमाध त्वदेनि—do you say that it is so? We are to suppose that the person addressed is behind the scenes अविराजाम्भ the title of sovereign lord दास्यणि एव शिखिन् अग्रय He means that he is powerful enough to vanquish even the mightiest sovereign in the world Verse 17 इन्द्रमणिस्तु मेवका रीरा छवि यानि दस्य—whose complexion is dark blue like that of sapphire वद्धा पुष्पा यमिन् नव नील रीरपर मेघ तस्य धीरगतिस्तस्य क्षणे वद्धा कुङ्कुमा यमिन् स कुङ्कुम वदन्व तस्य इव इन्दुर (घोषा) दस्य—that (1) resemble the *Kalamba* tree that puts forth buds the moment there is the deep thunder of a fresh blue cloud The रोमाञ्च is compared to the buds of the वदन्व tree For the budding of the वदन्व tree, see Act III 42 and notes thereon We may also take ह्युज in the sense of festival and dissolve अग्निमेव ह्युज तेन वद्धा But this is not so good as the first explanation. This verse is a fine example of भवभूति's skill in making the sound seem to be an echo to the sense भरताममात्—see text p 10⁷

P 131 साङ्गं रथलवन्त्वाङ्गं ng his bow with a meaning look, with joy and courage. Verse 18 The principal sentence is यदि आदिर्नैर्नृपतिभि विप्रद (भ्याम्) तत एतत् मय धनु धवम्—If I can fight
०दग्निः
आ दत्ता
no son of
 विराट् (the son) gave the boon of safety to Indra. अमयमेव दग्निः अमयदग्निः, इन्द्रस्य अमयदग्निः इन्द्रा दग्निः, दत्ता ०दग्निः ये आ मते —आ (meaning 'supra') is a सर्वप्रत्यय in the sense of 'supra' and अभिविधि and governs a noun in the ablative 'आहं मया दत्त' पदे पा 1 4 89 (आहं मया दत्त) अमुनर्महं स्वार्थः वचनमहं अभिविधायि । नि

‘ही । विना तेनेले मयांरा । सह तेनेनि मगिविनि । तत्त्वोधिनी ।) and ‘पञ्चमपा
 दुरेनि । रा 9 3 10 (एने कर्णप्रवर्जनावेयोंगे पञ्चमी स्थात् । मा हुक ससार ।
 ति कां) वेवत्तनमनु—*vide notes p 81* Ancient legends narrate
 that the kings of the solar race such as दशरथ helped Indra
 against demons. मन्धरा says to कैकेयी ‘पुरा देवाग्रे मुद सह राजविनि
 पति । मगन्तुत्तामुपादाय देवराजस्य साक्षरु ॥’ अरोध्याकाण्ड १ 11 आदित्ये —
 अदिने अयम् आदित्य (अदिति + affix ण्य) according to ‘दित्यदित्यादित्य
 पत्युत्तरपराण्य ’ रा 4 1 80 दातिन निग क्षत्रप्रयाय एव मग्नि दे — whose set
 the fire of their martial valour ablaze दप्ता ज्य (*ady* of धनु) —
 दीप्ताना अस्त्राणां खुरान्य उद्या दीप्तिनय तासां रिक्तानि (अग्ने) नीराजिना ज्या
 दस्त—the string of which has the end of the flames of the
 flashing and hot rays of the glowing missile, waved round it
 नीराजिन (Mark the Marathi नीराजन)—past pass. p of राज्
 causal with निच्—to perform the ceremony called नीराजन to
 illuminate नीराजनम् waving lights before an idol as an act of
 adoration, also a kind of religious ceremony performed by
 kings or generals in the month of आश्विन before taking the
 field. श्रीहस्ताश्री derives नीराजन as ‘नीरस शान्त्युदकस्नान क्षीरोज नार
 जन, मधोस्था वाहिनाद्युपादेनि शेषेण राजन राज’ It will be noticed that
 ॥ takes तन् to mean विरक्त वत् must then be connected with
 विमर, which is bad as the word, अन्य भवेत्तु intervene which
 are to be construed with धनु विक्रान् *adv* proudly Verse 19
 दूरीकृत पणवदत्तजनार देव—which looks with contempt (*lit*
 treats as grass) upon the essence of the power of the three
 worlds पीरो धरीधीन् his gait which is firm and proud as it
 were bends the earth पीरा चानो उद्धवा च गुणा weight This
 ॥ quoted in दशरूपक (II 11) under विप्रास दक्षिचिद्वत्—it is
 insignificant. लिङ्गव्यावर्तो — Verbs having the sense of ‘affection’,
 hatred govern the locative of the person to whom the feeling
 ॥ shown उद्वग्दते इदम् is eager for your presence उद्वग्द
 is a denominative verb from उद्वग्द and governs the dative or
 genitive of the object desired. सन्निधौ contact गेहादिन
 protector आशुसायि पुण्य दशन दस whose holy sight is to be
 wished for उद्वगन्तव्य is to be approached. सप्रभारदाने I do not
 understand. गुरु elderly person. उद्वस्तेन = उत्तमनेन सरदेन
 निधुने treats me as a friend (*lit* approaches or honours me with
 friendship). For the आम्नेर, *rat* notes p. 8 तेन राजवि
 therefore, on account of that relation (of mine) to him (*१८*
 मेदरेनु), this royal sage is a father (to us) in duty (*be* courtesy)
 राज, being as a father to चदरेनु who looks upon एव as
 his friend, ॥ like a father to both कुरु and एव The

spectators must have been very much amused by this speech, for ह्य looks upon राम as his धर्मतान when he was really his तात सं प्रथय humility though towardः १ धृत्रिय, is not in this case censurable To bow down before a धृत्रिय was to acknowledge his superiority in arms This कुत could not bring himself to do But to respect him as a father did not cast any slur upon his martial spirit आचार अनुभाव गाम्भीर्य च तै सम्भावमान विविधानां लोभोत्ताराणां सुचरितानां अतिशय वस्य—the excess of whose various extraordinary deeds was to be gathered from his form, majesty and serenity Verse १० प्रसादिक रूपम्—a form full of serenity स्थाने कृतम् It is but proper that the poet of the Rāmāyana transformed the goddess of speech (as a poem with reference to राम) अशीवृत्तः causal aorist of वृत् with वि This is the best reading The word विवर्त is derived from वृत् with वि and we have seen that the poet calls रामायण the विवर्त of वृत्तम् (text p 36) N reads मरीवृत्तः (causal Aorist of वृत्) which means increased The reading अशीवृत्तः (though from the root वृत्) would mean 'brought into existence,' which is bad here

P 133 Verse 21 अमृतेन (नलेन) बाष्पात् जीमून् (मेघ) तद्वत् त्विष संहननं (वपु) वस्य—whose body is glossy like the cloud full of water 'अमृत् च वृत्तामृते' इत्यमर 'गन्ध वपु संहननम्' इत्यमर The reading असिहसंहननस्य is not bad It means 'having a body like that of the lion' 'वराह रूपोपेतो यः सिंहसहननो दिक्षु' इत्यमर परिषद्भाष्य उत्कण्ठते—vide notes above on उत्कण्ठते अयं जनः this person: c I The first half occurs in महावीर II 46 त्विष दारक is this boy my child! Verse २२ This verse constitutes the reason why Rāma asks 'सिमन्तमय दारक' The principal sentence is in the fourth line यद् श्लेघे अमृतमसौ तत्ता निमग्नोऽस्मिन् since he bathes my limbs at (the time of) embrace with a stream of nectarous juice अहं देहसारः he is as if the very essence of my body due to my affection, flowing from each limb It would be better to read निमग्नं सदनं N reads 'निमो देहस्य श्लेघमार' which means 'the essence of my affection produced from the body' This is not good The words अहं दह्माद्यन् show that we require देहसार and not श्लेघसार Compare the Rik verse 'अहं दह्माद्यन्समवसि हृदयादपिवायसे । आत्मा वै पुनरा मासि स जीव शरदः उपम' N quoted in the निरुक्त (chap III) पननापातुरेक the one ingredient (of me) is consciousness (of life) He means—I am compact of various elements He is as if my soul itself that has gone out of me and stands

grown) पागल नव कण्ठ तद्वत् मेवङ् नीक (*only of वपुः*) Supply
 अन्ति after वपुः कृपय्य ग्रन्थ इव सुबन्धुरो जनी यस—the shoulders of
 which are well-developed like the neck of a bull. 'बन्धुर तूष्णाननम्'
 ग्रन्थम् बन्धुर *adj* what is muscular or well developed. Compare
 'व्यूहोरसो वृषग्रन्थः शान्तप्रसुप्तमहाभुजः' एषः I. क may optionally be
 added to almost all बहुव्रीहि compounds. N reads वपुः..रासयो,
 which must be taken with अनयो above. Some read वपुर्वृषग्रन्थ-
 ननपुत्रामयम्, which involves tautology प्रमत्तः कीदृशिनम् their look
 is steady as that of a pleased lion महले साधु महत्त्व' मृदुः
 नम्येव मायम् (deep) न कृति not only does their form resemble
 mine (but also that of मीना) Verse 26 तस्य..वपुः those
 various points of resemblance अनुस्य *adj* similar, a resem-
 blance निपुणेन उतैवम् to be inferred by cleverness निपुण्य भाव
 निपुणम् ननु indeed पुनश्च—he says so because he had abandoned
 सीता twelve years before and because he supposed her to be
 dead गोवरीभूतमङ्गो has come within the range of my eyes
 This is the predicate of आस्यम् अभिनव शपथ (कमल) तद्वत् वीर्य
 (शोभावद्)—this qualifies आस्यम् 'महत्तमं कमलं दातुं पत्रं पुनश्च यम्'
 ग्रन्थम् Verse 27. Separate 'सुन्दरा इव (ओष्ठमुदा) शुद्धाः (white)
 अल्लाः (clear) टप्पा लेपा छनि (कान्तिः) तथा सुन्दरा ओष्ठमुदा the shape
 (lip cover, seal) of the lips स पाशः (they have) the same
 fascinating ears (as those of मीना) पाश at the end of compounds
 expresses 'beauty' or 'collection', कर्णपाश, वैशपाश, प्रशमनं कर्ण
 कर्णपाश नेत्रे रत्ननीदे although their eyes are red and blue
 (while those of सीता were not so) Being warriors their eyes
 were red वीरा explains 'अनयो रत्ने सीताया नीते एव' But this does
 not seem right As in the case of the other adjectives रत्ननीदे
 must refer to the boys only सीता एव still the beauty is the
 same (as that of the eyes of मीना) शान्तिनयेन अधुपि (inhabited)
 वयं age (i.e. 13 years) वदति गृह्यामि as to the fact that the
 missiles have manifested themselves to them, I ponder over it (I
 cannot explain it) अथि यद्वा Is it possible that the permission
 (to pass to the offspring) which I gave to the missiles at the
 time of viewing the picture has taken effect (it has mani-
 fested itself)? See for this incident text p 12 प्रमद्वे भव मायहि-
 नन अमात्रदायिरानि passing without instruction (from a teacher)
 भव मायवने—this sentence is variously read The reading
 adopted in the text is the best अथ—सम्भवते this excess of the
 happiness of my heart gives assurance to my soul that is float-
 ing (upon doubts) विशम्भवते makes one confident. He
 means—my soul is puzzled as to whether these boys are my

But one fact is quite clear In their presence my heart feels blessed, and that assures me that they must be my sons. The reading of \ hardly yields any sense. निन्दे मधुवनम् मधुवनो अतिशय यस्य that has an excess of pleasure and grief floating on (= mixed with) wonder निन्दन् delusion. This seems unconnected with what follows दना वाद tho they are twins very greatly coincides with (what was felt by) myself. समनासुद (agreeing with, coincidence) भूयिष्ठ . अस्मीन् I very often felt that the foetus of the queen (माता) was made up of two parts. G seems to have read with \ नवद्वयान् निन्दो हि देव्या &c माध्वन् with tears. Verse 28 पुरा - विन for merly when affection (between us) had taken deep root and had grown with the growth of our familiarity रक्षो दृष्ट — connect this with वधवन्धि — of her who, though in a confidential mood being in privacy, had eyes dull (= half-closed) owing to natural bashfulness महदा राज्ञा तथा जडा दृष्ट मया ना दृष्ट तस्या - कल्पनेन पामस तस्य कल्पा (विमना, चातुर्ये) by my skill in feeling with the palm of my hand तदनु after that दिवसे त्या by her (it was known) after some days Verse 31 Construe उत्तमद्वय इ आनन स्तित्वं पुत्रवत् चन्द्रा वाचसा नभश्च अक्षरावेन अविनिम्य sprinkled with dew 'नवद्वयान्गु नदरानुवर स्तुविन हिमम्' इत्यम्. Verse 30 किन्ति एव what possible is no painful to the lord of Raghu's race? This means the everything is painful. This shows that the boys had been kept in the dark as to their relationship with राम and सीता. The whole's mystery is unravelled in the seventh Act. एवम् of the so, = so great अनपि न रामाय वेन तस्य भाषा their talk is indifferent = they speak of गीतारता and do not call her the mother दुष्ट foolish को विकार what means this thy sudden and excited feeling? चरितु = चरन् - \ reads महद्विह्वल which श्री० explains as 'दुःखमनन्वय दुःखविमलनोरषादान' निमित्त दृष्टस्य भावेन दस्य the excitement of whose heart has broken out. = has manifested itself सव्यु - वादि well, I shall change the topic अन्वयानि is a denominative verb from अन्वय - वन्ति नन्दस्य the flow (in oo ing) of the genius or Valmiki, which is a pace - run of the solar race अन्व - इत् turned round = studied मृदिनपुत्रिणी that strikes my memory that I remember just now It is to be noted that मधुभि does not say - मधुभि but simply मधुभि वसो is vocative Verse 31 32 For दिवस &c \ reads पुनरुपलब्धिं प्रतीकृतं नवम् सव्यु the qualities of her form (= external charms) दृष्ट परस्मै but

their hearts alone knew their mutual affection. These verses do not occur in the extant edition of the Rāmāyana exactly as they are given here. Probably भवभूति did not mean to quote the very words but only the substance. In the बालकाण्ड we find the following 'प्रिया तु सीता रामस्य दारा पितृहृता इति । गुणाद्रप्युणाचापि प्रीतिभूयोऽभिवर्धते ॥ तस्याद्य मर्ता दिगुण हृदये परिवर्तते । अतर्गतमपि व्यक्तमारयाति हृदयं हृदा ॥' बालकाण्ड chap 77 26 27 हृदयमर्मणि उदात्त प्रहार निरवय (निगन अवय यस्मात्) विपर्यास तेन विरसा दृष्टि देषाम्—that are painful (is tasteless) on account of sudden changes (reverses) निरवय is unconnected : a sudden विप्रलम्भे (विद्योते) इयदम्यति इति पयवसायिन that end in separation तापयन्ति वृत्तात् worldy affairs torment (a person) He means that in the world all goes on well for a time, then there is a sudden reverse of fortune and separation from beloved persons follows. This causes great torment. The idea is similar to the one contained in Act IV verse 14. The reading of N is not easy to explain तावका refers to सीता निरवयविपर्यासेन विप्रलम्भे रक्षणी च पयवसति इति—that end in separation and remembrance on account of sudden reverses. Sudden reverses of fate leave us nothing but the memory of that happiness which we once enjoyed.

P 138 Verse 33 नास्ति भतिशय यस्य स निरतिशय निष्प्रमदो न बहुल abounding in excessive confidence. Supply कर्म after आनन्द to गर्वा रीतिवदम् where are those intense admiration and delight! We may also explain रम as longing हृदये हृदयो—the idea is the same as that in 'अहं सुखं सदा' तथाप्ये रमति still this life throbs and the wretched one does not perish. Verse 34 प्रिया वयम् I have been put in mind of that very time which is painful to remember and which is capable of simultaneously bringing before me thousands of the qualities of my beloved रम means that he is made to remember the happy days passed in the company of सीता who possessed numerous good qualities 'दक्षे तु चतुरपेक्षलब्ध' रसमर वेष्ट also means 'soft delicate'. Some read क्रमो मीलनम् which is not good. It is better to say that all the qualities of सीता crowd themselves in Rāma's memory and make his loss appear the heavier. The reading दुस्मर is bad. Those happy days are not un'bearable, but it is the remembrance that is unbearable. Verse 35 यदा and यत्र are to be connected with the word राम in the preceding verse. Construe यदा यत्रिवदे अहोनि

चिक्चिकित्तरद दृगदृश तद स्तनमुकुल स्पर्शितारि आनीत् कृत्त पद येन—
 that had established themselves : & made their appearance
 स्तन मुकुल इव वन सेह आकृत च तेषां व्यतिकर येन यन प्रमम व्यापार
 मम्य वय—वपुषि at which time love, being intense on account of
 the combination (व्यतिकर) of youth, affection and emotion
 displayed itself boldly in the mind, but was mild in its
 operation on the body The idea —at that time the minds
 of both of us were full of the ardent passion of youth, but on
 account of the restraint expected from young persons, outwardly
 we showed very few signs of the inner passion raging in us
 मन्द विहारे at the time of sporting in the river मन्दाकिनी in the
 forest of चित्रकूट As to the location of चित्रकूट, vide notes p 25
 As चित्रकूट was about ten kroos as from प्रयाग, मन्दाकिनी does not
 seem to be the Ganges, but some small river near चित्रकूट
 'अथ शैलान्निष्कम्प्य मैथिली कोशलेष्वरः । अदर्शयन्नुभयला रम्या मन्दाकिनी
 मदीन् ॥' अयोध्याकाण्ड १० । 1 Further on मन्दाकिनी is called
 गिरिनिष्पन्ना 'तां ददा दृष्टपित्वा तु मैथिली गिरिनिष्पन्नान् । निषसाद गिरिप्रस्थे
 सीता मातेन छन्दयन् ॥' अयोध्या 96 । Verse 36 विदल्ल placed
 शिलापट्ट slab of stone वल्ल अनित round about which We
 expect rather वल्लमिति according to the वातिक 'अभिन—
 परितः समयालिकषाहाप्रतियोगेऽपि' on पा 1 4 48 कैसर—वकुलवृक्ष ।
 reads आयन for अयन which means 'long' This verse does
 not occur in the अयोध्याकाण्ड, where Rāmas stay on the चित्रकूट
 is described कै० says 'अथ शोको रामाय—लेखके प्रशंसित इति वदन्ति'
 छन्दो करान्—see com. for the propriety of the words used
 here भनि चर boys are very simple and especially those
 that dwell in a forest. स्वरसि पदेऽस्य—the genitive is used
 according to 'अधीनपदेषु इनेति' पा II 3 52—verbs meaning
 'to remember' and the verbs दत् and दत् govern the genitive
 of the object. तत्तु श्रि that witnessed the excess of our
 confidences at that time Verse 37 The principal sentence
 is (तव) मुच (मया) उत्प्रेक्ष्यते I now call up before my mind your
 face ममा भवत् (separate word)—this is an adj of मुचम्—
 becoming cool in consequence of perspiration कै० explains
 'सुरतकाव्यस्तेदसस्तेन शीतवीमवत्' प्रसन्न मन्द मन्दाकिनीमवत् तेन वरल्लित
 अन्का चूँकुनला तै आकुला रम्या च दम्प (लला च दम्प इव) एति यल्लित—
 adj of (मुचम्)—the beauty of the moon like forehead of
 which was somewhat disturbed by the hair put in motion
 by the gentle breezes wafted from the Mandakini मन्दाकिनी
 is the river mentioned above. कुङ्कुमेन (saffron) कटहिनी (कटह
 सजान मनरो), न कञ्चिद्विगो भुङ्कुनलल्लितो मन एव वज्जनी कपोतो यत्त

(adj of मुकुन्) कलङ्कित smeared Being in a forest, she had no saffron to apply to her cheeks, which therefore shone with their natural brilliance निराभरणश्चासौ सुन्दरश्च श्रवणाय तेन मुकुन् निराभरण—without ornaments (as she had come to a forest)

P 140 स्तम्भित paralysed Verse 38 चिरं जन It is not that a beloved person does not give comfort even in travel, (the beloved person) being as if created and placed in front by one's long brooding over him The idea is —when a man goes far away from those that are dearest to him he constantly thinks of them and thus those persons though really absent, are as if ever present about him. But this is not the case when they are snatched away by death Then the whole world becomes a void न खनु न करोति—this means करोत्येव For the two negatives, *vide* notes p 102 बहुवचन भाषाया श्रुत्यरमे नाद्य The reading विकल्पव्युपरमे is very good When the mental vision of one dear to us vanishes the world is an empty wilderness कुङ्कुमाना इव after that the heart is as it were boiled in a leap of chaff The fire of chaff burns slowly yet intensely He means that the agony is prolonged and does not put a quick end to life कुङ्कुम—हन् chaff or fire of chaff 'कुङ्कुम शुक्रभि कीर्ते श्रे ना तु सुपानले' इत्यमर Verse 39 शिशुकलहम्—quarrel of the boys (एव and चद्रवेतु) जरा तया—these are the two causes why they take time in coming on the scene विदूर आश्रम यस्यात् (सद्रात्राप) तस्य भाव अमतर तया—because the hermitage is far (from the battlefield) स्फुरित मन वेपान् चिरेणा जन्म they are coming after a long time anxious in mind yet slow from fatigue N reads निर्यस्तया for समनता, which means 'whose matted hair has become loose' The reading in the text is obviously better Verse 40 In the first two lines, the main clause is वसिष्ठादिभि जुषे महे तातयो तद् सङ्गतं दृष्ट्वा after having seen that meeting of our parents (दशरथ and जनक) at the festival which was attended by वसिष्ठा and others सम्पद्य मुदिनै that were delighted by the desirableness of the connection (between the families of दशरथ and जनक) जुष-सेविते अवश्य महे in the festival of the auspicious marriage of their children महावेष्टसे वृत्ते सति इह्य अवन्तदु सित (सीतापरित्यागेन) सितमग्य (जनक) परवन् इह्य (सीतापरित्यागान्तरि) अह कि सहस्रं न दीये वृत्त एते when the great slaughter (viz. abandonment of सीता) has taken place, अथवा दुष्करम् or what is difficult for Pāma to do! He means—one would expect that in such circumstances Rāma's heart would

P. 142. प्राग (प्राज्ञा) च क्षत्र (क्षत्रिया) च पौराण्य जानपदाश्च
 तै सह म जानपदा (बहुमीहि) देवाश्च असुराश्च, निरक्षा (पशूनां) उरगाणां
 (मर्षाणां) च ये नायका (मुख्या) तेषां निकायश्च (समाज) तै सह (बहुमीहि)
 only of भूतग्राम तिर्यक् lower animal उरग a serpent
 Serpents are said to dwell in Pātāla निकाय—'पशूनां समजोऽप्येषां
 समाजोऽथ सभर्णिनाम् । स्यान्निकायः' इत्यमर भूत. पापित the world of
 beings has been caused to be present by his power ग्राम—a
 collection आयेन—thus refers to राम अप्सरोभि do unde text
 p 101, where we are told that Vālmiki wrote a portion of
 Rāma's life and sent it to Bharata for being represented on
 the stage आनोद्यमानम्—the theatre (the place of musical
 instruments) G explains why the theatre was situated on
 the bank of the Ganges श्रीर० also says 'सीताया गङ्गाया जहादुद्र
 मनमौरजाय गङ्गातीरस्य रत्नस्वरूपम्' भातोपम् a musical instrument
 समानमनिवेश seating of the audience इति—this is to be con-
 nected with भादिह्याहगायेन above समुच्चिने स्थाने संनिवेशः. (seating,
 placing) अयं—is to be connected with आर्दे in the following
 verse Verse 1 राज्यमेव आश्रम तस्मिन् निवासः प्राप्त वष्ट (द्वेशारपद)
 मुने जन येन राज्या. जन who, though a king, observes the
 harsh course of life of an ascetic Rāma did not revel in
 pleasures as many kings do and he did not remarry though
 his wife was believed to be dead वात्सीकिगीरवान् from
 his regard for वात्सीकि अपि प्राप्तिवा. are the judges in the
 theatre properly seated प्राप्तिक् means 'a judge, one who is
 to discuss the merits and demerits of a performance' Pūde
 माहत्यास्य 27 47-50 for their qualifications They were to
 recommend good actors for rewards from the king प्रथमं इति
 इति प्राप्तिक् according to 'तदर्थेति' वा 5 1 63 प्राप्तिक् may also
 be persons who on account of their rank or high literary
 attainments were specially provided with seats on the stage.
 श्रीर० explains 'रक्षस्य नाट्यव्याजस्य सामाजिका । रक्षसले राज्ञा सह द्वार
 द्वन्द्वः । प्रथमे दानव्याधे निशासामहन्तीति प्राप्तिक् । तदर्थं पिकारियवन् । समस्त-
 शास्त्रविज्ञानद्वयः इति भावः' कुमार विनयः should be given the
 same respect as that shown to prince चन्द्रसेन प्रतिपत्ति honour
 The reading स्थानप्रतिपत्ति would mean 'a seat of honour'.
 प्रभु कृतम् I have already done so as I understood your
 Majesty's affliction (for them) प्रभो (रामस्य) भेद (कुशलविषय)
 तस्य प्रत्ययान् प्रत्यय understanding, it may also mean 'confidence'
 relying upon आसीत् राजानम् this is the royal seat covered
 over (with a carpet &c.) The usual सिंहासन was not brought
 there, but a special seat with a carpet was reserved G

criticizes the poet for these words वीरो, however, defends the poet 'तस्मादिदं चत्सीति रावस्तुनं मिहासनस्यासीर्गममवेऽपि अत्र च योग्यमामननासीर्गमिने मनश्चत् । कृच्छ एव सर्वेमायुरेति श्रमेद्वारीनामपि तत्र संनिधायितव्येत्या तदैकस्याय मिहमनानिरेकेतासीर्गममसनसैव युक्तम् । एते नात्र कवेः प्रमदवचनं प्रत्युक्तम् ।' प्रत्युक्ता begin Henceforward we have the गमनायक (drama in a drama).

P 144 सूत्रधार—This is not the सूत्रधार of the original drama, but of the गमनायक composed by Vālmiki that was represented before Rāma. A गमनायक is defined by माहेस्वरा (VI) as 'अद्वोदप्रविशो यो रावद्वरासुखदिनात् । अद्वोद स गमनायकः सवीर कथा नयि । भूतार्थं वदति इति—one who speaks the truth (of things as they happened) आश्चर्यवत्—because he was a mighty sage इदम् is to be connected with किञ्चिदुपनिबद्धं वचनं अमृतमिव कथापुष्पं रम्यं यस्मिन् किञ्चिद् something उपनिबद्धम् composed तत्र श्रुत्यम् you should listen to it attentively on account of the importance of the matter. The reading कथ्यगौरवात् means 'out of regard for the poem'. It is to be noted that the गमनायक was composed by गमभूति himself and is represented in the drama as if it was composed by वल्मीकि. This suggests that गमभूति is as great a poet as वल्मीकि. वदतुलं वदति—this is what is said. राव् explains what the words of the stage-manager virtually amount to साधुका वदन्ते that have an intuitive perception of वदन् (religious duties) वदन् becomes वदन्त् at the end of a बहुव्रीहि compound 'वदन्दिच्छेदकात्' वा 3 + 134. These words are a reminiscence of the following from the निबन्ध 'सुधाकृतधनं वदतो बभूवुः परेभ्योऽनन्तममृतमनन्तं उपदेष्टेन सद्मान् सुधाकु' (chap. I). अमृतभराणि—(अमृत विभ्रति इति) that bear (possess) nectar (= delightful truth). This word seems to be a paraphrase of the word वचनायुत used in the speech of the सूत्रधार. The word is formed on the analogy of वनभरा which occurs in the महाभारत (Act III) and in the योग्यसूत्र. G says that the poet commits a mistake in using the word, as it is against वदन्ति, who allows such forms as अमृतम् only in the sense of सुधा (a proper noun). 'सद्माना मृतविधारेमदिच्छेदका' वा 3 2 46. दोषवन्ति—False notions || 128 प्रमाणानि correct intuitions. न हन्यन्ते never prove false (if are never defeated) इति For this reason अत्र नन्दानि they should not be doubted. हा नन्दानां यस्याः all whose hopes are gone hopeless. The reading इत्याद्या यस्याः is not so good. The bear's may be said to be हन्यन्, as she will not allow herself to

be devoured by them or हन्यस्व simply means 'wretched' कष्टे
 निमिषि alas' alas' this = something quite different (from what I
 had expected) प्रस्तावना—here ends the प्रस्तावना of the गर्मनाटक
 Vide the quotation from the साहित्यदर्पण above लक्ष्मणमवेक्ष्य (at
 least) have regard for लक्ष्मण The meaning is—I abandoned
 you without any just cause Hence it is natural that you may
 not care for me But have regard for लक्ष्मण who will be
 extremely grieved at your death and who did so much for you
 in our exile in the Dandakā forest Some read क्षणमवेक्ष्य (wait
 for a moment) but this seems to be a conjectural reading
 राम forgets for a moment that it was a drama that was being
 acted before him. He fancies that the event was happening
 just then दैत्यविवर्धन evil turn of fate प्रवधाव the incidents
 in the composition एव मय Here am I ready (to behold the
 drama) hard as adamant He means that he will not give
 way to grief whatever the performance may present to his
 sight उमङ्गिन (उमङ्ग इव) एवैर दारक बाभ्याम्—that had each
 of them placed a boy on their laps उमङ्गिन past p p of a
 denominative verb from उमङ्ग It is to be remembered that
 besides the two boys कुश and लव that were seated with honour
 near Rama there are represented on the stage two infants,
 one on the lap of each of the two गङ्गा and पूषी नरं निघामि I
 as if am merged in pitchy gloom unknown before and with-
 out cause (i.e. sudden) He means that at the pathetic sight
 his mind becomes dark and cannot comprehend things अविज्ञ
 मान निवर्धन (cause or support) यस्मिन् अपि (अपयतोति अपि पचायत्)
 च तत्र तमश्च अन्तममम् according to 'अन्तममममममममम पा ५ ४ ७९
 (when तमम् is preceded by अन्त तम् and अन्त, अन्त is added on to it)
 N reads 'अविज्ञानपदनिवर्धने तममि,' which is not good It means
 in darkness where I do not know how to plant my foot

P 146 वन्याय प्ररोह (sprout scion) वन्य The word वन्य
 means family and 'bamboo Compare नव इव रज्ज्वत्प्रसामयिह
 प्ररोह (Act V 3) and notes p 145 क्षुब्धेन बाध तस्य उत्थी तेन
 निमग् overwhelmed with a flood of tears that swell up चारित्र्य
 उच्चिता worthy of your chastity Some read चारित्र्योपनिताम् gather-
 ed by (i.e. produced by) your chastity दृष्टी in this wretched
 plight अगुणवशा favoured कणोत्तरम् extremely pathetic N
 reads वन्यायन्त्र which बीर- explains 'एतमानुष्मोत्तराद्विष मृष्टास्तु
 वन्यायन्त्र ननु चारित्र्येण दुःखम्' अन्त सहेन love for children is trium-
 phant inasmuch as even the all sustaining (earth) is pained

in this case. The next sentence is full of various readings. सर्वसाधारण common to all (including even the earth) एष refers to अप्सरसह मानस of the mind internal. The readings अन्तर्द्वार and आन्तर mean the same thing मोहग्रन्थि the knot of infatuation. This means that the minds of worldly people are infatuated by their feelings towards their children and they identify themselves with their offspring उपद्रुव trouble what overwhelms. चेतना पुत्र that overwhelms sentient beings ससारान्तु the thread of worldly life. It is by सह that the world goes on and it is सह that binds together individuals into an orderly society. The reading मूढग्रन्थि is bad गूढग्रन्थि is not quite bad. It means an un-teen knot. The reading अनुपद्रुव means that cannot be overwhelmed (मद्विद्यमान उद्भव बल) सीता प्रद्व (having given birth to सीता)—this constitutes the reason why the earth is overwhelmed by the misfortunes of Sita. Verse 4. The earth recounts the heavy misfortunes of Sita. को भीष्ट who indeed is able to shut the passages of fate when ready for fruition in the case of a person एतद् ripening (of good or bad actions). This means that not only cannot the man himself avert his own fate, but that no one else can do so. Some read जन्तु for जन्तो. The meaning is practically the same रिषातुम्—infinitive of श with अने, अ being elided according to 'वृत्ति भागवित्पुष्पमवाप्याहर्षसायो. Compare 'देरी च निदिरि हृदयेन न शक्त्या' मृच्छकटिक 'दत्पूर्व विधिना एतादृशिविना तन्नाति क क्षम' मर्तुहरे, 'भगवतो भगवत्त स्यात्तद्रमसावति. परव गद्यव द्वास्त नियति केन हृदये ॥' कायादय 2 117. See मालवीमाधव X. 13 for the latter half of the verse युत्तमेतत्सर्वम्. All this is quite right. This is said rather ironically न भी राममद्रस्य (युत्तम्) but what your dear Rama did was not proper. The reading of 'युत्तमेतत्सर्वं वो राममद्रस्य' must be taken as interrogatory so also 'युत्तमेतद्वा राममद्रस्य' the reading of K., V and Gh. Verse 5 न—पाणि no heed was paid to the hand (of सीता) (by राम) दीदित pressed (at the time of marriage). कीर० has the following curious note 'सामुद्रिक तत्रैव सा स्वयं सूनो मन्त्रापासिमाधीलनिधायक देवादिदेव दृष्टा निरीदेव चिरानुमनाहेति सूचनाय दृष्ट पाणि मृद्वत्रय तद्विसस्तारेति । अन्यथा पाणिग्रहण्य दोषवन्नास्तगापतिरभक्ष्यलदिति मन्त्रवन्' प्रमाणादत्र is to be understood with each of the nominatives that follow न अग्नि it is in the presence of fire that the husband takes the oath of not forsaking his wife अनुकृति her obedience (to whatever Rama said) सन्तति offspring (in her womb at the time when she was abandoned)

P 146 कस्त पुत्र what is your husband to you (now that he has abandoned you without any cause)। इदृशोऽसि I am such (a sinner as you imply by your indignant words) सरिर सारस्य thou art the body of the world There can be no knowledge in ordinary life without the body, although ~~म~~ is the soul or mind that ~~is~~ possessed of knowledge असंविदाना इव as if not knowing (the real feelings of राम towards सीता) Verse 6. वितत spread. या मर्यातु—compare यच्चाकृत कर्त्तुं do (I 44) इदृशं लोक—compare Act I 41 सदिति करोतु therefore in such a difficult condition, what was my son to do! The readings given in the footnote seem to be conjectural. अयाहृत अन्त प्रकाश वेदान् whose inner light is unimpeded. This means that the minds of deities are conscious of what is passing in the minds of other beings and so मागीरथी had a clear idea of the contending emotions and the difficult position of Rāma when he abandoned सीता सत्त्वेषु as regards beings. 'दय्यासुष्यव सत्त्वेषु सत्त्वमन्त्री तु जन्तुषु' इत्यमर The meaning निश्चय given by G will not do here तथा अग्नि here do I fold my hands (to appease your anger towards Rāma) Some put these words in the mouth of लक्ष्मण But that is not proper The words of पृथिवी that follow (नित्य प्रसन्नासि च) indicate that something had been done by गङ्गा to appease her अनुवृत्त continued The Ganges had favoured मागीरथ्य and Rāma says that she extended her favour to him also Vide notes on I 23 for मागीरथ्य च—this word is used (as including राम and his family) because मागीरथी interceded on behalf of राम आपात संवेगेन by the rush of affection that is irresistible at first G seems to have read आपाततु सरकौलीनक्षेत्रावेगेन on account of the vehemence of my affection (for Sita) about whom there was a scandal that was intolerable at its first rush This is rather farfetched न जानानि—this means जानाम्येव For the two negatives, vide notes p 102

P 149 Verse 7 सत्त्वेन by his courage or resolve सकृन्ना रुदेषु elders are full of kindly feeling towards those that are like their children गर्भस इव रूप वेदान् He means that he is the son in law of पृथिवी and hence like a son Therefore it was that पृथिवी was very easily mollified अवितीर्या not merged in the earth अवेद्यजीवी to be cared for She suggests that she must live for the sake of her sons. अना तावदाम् I am helpless (without a lord) what have I to do with these! This is

preferable to the reading *स्मिन्नेतामनामाम्यान्* किं नाथाम्यान् what have I to do with these (two sons) that are orphans? *वचनसि*—he means that his heart must be adamant, as it hears the words of सीता and yet does not break or relent. सनाथा whose husband is living *कीदृशं नायत्नम्* how can an unfortunate woman like me be called one that has her lord! Verse R *भावो हृदये* by contact with whom (सीता) even our purity is increased *भावो* refers to गङ्गा and पृथिवी *यस्तु सहाय यस्तथा गृहेषु लोके*—Rama suggests that he had no doubt whatever as to the purity of सीता and that it was for the people to consider the words of divinities like पृथिवी and भारद्वाज *भावद वत्कलं यस्मिन्*

P 150 Verse 10 *गतेन ते* thy sons are our resort: & we have passed to him. *नाथेभ्य इह* to whom (your sons) the best of Raghus gave us at the very time of viewing the picture. *इह* is significant. The words at the time of seeing the picture were sufficient to transmit the missiles to Sita's children. No further instruction by word of mouth was necessary. The reading of K. and Gh '०इदमे देवो दशहस्युनन्दन' is not bad. *वदन्ति*—even after you abandoned me on account of a scandal. उक्तं सन्दीपि—*Fid.* text p. 12 Verse 11 *धन्या मया* we are blessed by possessing you. *एतन्ने वत्सयो* you should wait upon the boys when you are thought of. Verse 12 *कुन्तिता* (agitated, lashed up) goes with *करौनैव* (waves of pathos) *हिस ज्वरा* which are full of (lit. overwhelmed with) dismay and joy *श्रीः* explains 'विलस्य स चात्र गदावतन-सत्रयमममृम्भकप्रास्यादिमूलक । आनन्द सहस्रं संभवनादपानुसन्धीतिविशेषः'

¶ 151 *वसिष्ठपुत्रना* protected by वसिष्ठ सत्कर्तार who will perform the *संस्कार* such as *उपनयन* &c. *सन्ध्यागतरो*—*Fide* notes p. 80 Verse 14 *आदिरस* is जवानन्द, the पुरोहित of the *चक्र* family. See महावीरचरित (Act III) where जवानन्द is often called *आदिरस* नै उल्लेखे on account of the various signs I fancy these boys (that they understood from the performance to have been born of सीता) to be कुरु and लव. Verse 15. *सदृश* mentions five circumstances which favoured his theory *पञ्चलक्षणानि मयापि यतो प्रसन्नं प्रचेतसं दाम्यान्* अयेन दुस्त्या माहृते यतो दादशाभिर्यो (दशस्य अस्यान् भूयो)—*Fide* notes on दशद्वयविक (p. 8). *वत्सा स्मि* with the very thought that they are my sons is it that my heart is restive and I am beside myself. *पृथिवी गच्छन्—पृथिवी* means to take सीता for staying with her

Rāma understood the words to mean that she permitted Sītā to be dissolved in her as the latter prayed above. जीवलोकपरिमदं humiliation in the world of mortals (due to the scandal about her) Most editions read परिर्वर्तम्, which is a very frequent word with भवभूति मन्त्रियोगेन at my bidding स्तव वेभस्य up till the time of wedding, take care of your sons परेण वरिष्यामि after that I shall do as I please कथं सम्पन्नं how! the princess of Vidha has been dissolved (in the earth) लोका स्थितासि thou art staying in another world. N reads 'यथ प्रतिपन्न एव तावद्' It is difficult to find what word प्रतिपन्न qualifies एव ये is this the meaning (१) the real object) of your poem? भवभूति puts into the mouth of लक्ष्मण the question whether वाल्मीकि really meant that his poem should have such a tragic end Here (or rather when रीति says एव तावद्) ends the गर्भनाटक In the रामायण we read that सीता came with Vālmīki and her two sons to Rāma who had sent for the sage on hearing that he had composed the story of Rāma's life Then Sītā said 'यथाह राघवादन्य मनसाऽपि न चिन्तये । तथा मे माधवी देवी विवर्तं दातुमर्हति ॥ मनसा वर्मेणा वाचा यथा रामं समर्चये । तथा मे ॥ यथैतत्सत्यमुक्तं मे वेदि रामायण न च । तथा मे ॥' उत्तरकाण्ड 97 14-16 Then a celestial throne came out of the earth, on which the Mother Earth herself seated Sītā. 'तमासनगतां दृष्ट्वा प्रविशतीं रसानन्दम् । पुष्पवृष्टिरविष्टिन्ना दिव्या सीतामवाविरत् ॥' उत्तर० 97 20 When Sītā vanished Rāma was overwhelmed with sorrow Afterwards Rāma placed Kusa on the throne of Kosala and went to heaven Thus the poem of Vālmīki has a tragic end But the canons of Sanskrit dramaturgy forbade a tragic end and hence भवभूति made a vital change in the story by bringing about the re-union of Rāma and Sītā by the intervention of miracles It is laid down in works on dramaturgy that the *denouement* of a drama should partake of the wonderful 'कुर्वानिर्वहणेऽद्भुतम्' दशरूपक III 34 The words एव ते वाच्यार्थे may also suggest the following—this is the aim of your poem It will do for a *Kāvya*, but not for a *drama* । अयमुपासम् permitted

¶ 152 Verse 13 मयादि as if on account of being churned. मया—सीता Verse 17 गङ्गा जी show yourself favourable to us two Gangā and Pāthvī. त्वम् ॥ A ॥ be pleased, to like The reading of V मजस्य is probably conjectural पूर्वमर्तयसा The reading त्वाम्यासे means 'in your

hands (*let in your proximity*)' Verse 18 शालीनरीलवान्—
शालीन शील यस्य स शालीनरील वस्य मावः शालिता—bashfulness
शालीन—शालाप्रवेशमहसि शालीन अष्ट, according to 'शालीनकौपीने
कृष्णकार्पासे' वा 5 २ १० मा ध्याना यव—*Vide* text p 1० अन्या
रुद्धनान् क्वा यस्या मा अन्या—free from debt कस्याया परित्यागे -
—रुद्धीन्—*Vide* text p 2१ इत महापराय येन वैशानेरण is to be
connected with निम्न पुण्य चारेण दम्भा For the ordeal by fire,
see notes p. 9 सज्जं सुता—see चुद्धाष्ट chap 117, where बल्ला
told राम after सीता had entered the fire that he was विष्णु and सीता
was लक्ष्मी 'सीता लक्ष्मीमयान् विष्णुर्वै क्वा प्रजापति ॥' १७ आदाम्—
सीतान् लोकपाल—guardians of the eight quarters 'इन्द्रो
बहि विरुपनिर्देवो वरगो मत्स्य । कुबेर इन्द्र पत्न्य पूर्वादीना दिशा
ज्मात् ॥' इत्यनर सत्तय—नराधि, अग्नि, अदिरत्न, पुलस्त्य पुलह,
कुतु and अक्षिष्ठ उपनिषन्वे—for the आत्मनेपद *cude* notes p ३
Verse 19 निदोष्य appoint. पुण्यप्रहृतिन् the holy original
दृष्टार्थ—whose desires are fulfilled, blessed. गिराज—रामा,
though at the command of his brother, had accompanied सीता
and abandoned her in a forest. He therefore looked upon
himself as an offender and as a cause though partially, of
Sita's sufferings Hence he calls himself निदोष्य वत्समहृद्य who
art like my own child : & who are as dear to me as my child.
This gives an excellent sense. Most editions read 'वत्स ईदृशस्त्व'—
such as thou art (the meaning being an obedient brother
even in the discharge of unpleasant duties). त्वैवत्त्वं it is just so
: & just as we thought. लोचान्तरागता that had gone to another
world The reading लोचान्तरागता is not bad ईदृशदेव & &
united with your husband and sons

F 156 मायाजन —refers to Rama's mothers and मरुपदी G
reads मरुपदी सुप्रमत्ता and connects the words with शान्तादकी This
is not good The mention of लक्ष्मी who plays such an impor-
tant rôle in the lives of Rama and Sita is absolutely necessary
सम्प्रमत्ता who is in her characteristic mood (of gentleness)
निभरा full of उच्छ्रात (uprooted) एवा येन मरुपदेष्टा-सुप्रमत्ता We
saw in the first Act (text p. ११) that सुप्रमत्ता was sent to
destroy एवा In this Act the arrival of सुप्रमत्ता after twelve years
from the time he was despatched is announced. For मरुपदी
the capital of सुप्रमत्ता on the Jumna, see notes p 50 अनुपदेष्टा सह
अनुपदेष्टा अनुपदेष्टा contact. सानुपदेष्टाणि कथागानि good fortunes never
come singly, auspicious things are followed (by other auspicious
things) न प्रवेदि I do not believe (that I am so happy). He

says that he has been overwhelmed with ~~so~~ many good things one after another in quick succession, that he is not quite sure whether it is a reality or a dream वद्रा दयानाम् or this is the nature of prosperity (that it overwhelms the person to whom it comes with too much of itself) भरतवाक्यम् ^{is} the speech of Bharata, hence 'a benedictory verse' भरत ^{is} the reputed author of the नाट्यशास्त्र and hence some explain as 'भरतस्य नाट्यावाक्यस्य वाक्यं वचनम्' Another meaning ^{is} possible भरत means also 'an actor' Compare मातृदीमाषव 'भवभूतिनाम कविर्निर्मगसौहृदेन भरतेषु वर्तमानः' भरतवाक्यम् the words (benedictory) of the actor The actor here drops his dramatic personality and utters a benediction on his own account Verse 20 सेयं कथा These words refer to the story of Rama's life as contained in the Rāmāyana. पुनाति and वर्धयति are better than पुनातु and वर्धयतु, as the रामायण was believed to effect this in Bhavabhūti's days महर्ष्या and मनोहरा qualify both वाता and गता The last two lines are very skilfully written We may take शब्द निद्र either as qualifying बुधा or कवे The latter is preferable Perhaps the poet intended both विचल रूप यस्य कवे प्राशस्य may apply both to वात्सीकि and भवभूति One of the two words एताम् and इताम् appears to be redundant It is therefore that G takes एताम् meaning 'चित्र' (variegated mixed) Two constructions are possible (and both are intended by the poet) बुधा प्राशस्य शब्दमद्विद्र कवे (वात्सीकि) तां एता अभिनवेर्विचलरूपा इमा परिणता वाणी परिमावयतु—May the wise reflect over this poetic strain that is developed (in this book) and that is exhibited by gestulation this strain of the wise poet (Vālmiki) who had perceived Brahma in the form of words ' Bhavabhūti means that his drama ^{is} no more than another phase of Vālmiki's work made fit for the stage Another construction ^{is} बुधा तामेतां (कथा) प्राशस्य शब्द निद्र कवे (भवभूते) अभिनवेर्विचलरूपा इमा वाणी परिमावयतु may the wise think that this story (Rāma's life) ^{is} the same as this matured (or perfect) strain of the wise poet (Bhavabhūti) conversant with Brahma in the form of words, the strain which is to be represented by acting With this construction the word इताम् does not become redundant, as एताम् ^{is} taken as referring to कथा in the first line In this case there are two objects तामेतां and इमा वाणी Some editions read परिणतवत्स (परिणता प्रज्ञा यस्य)—of matured intellect The name संमेलन given to this Act is significant

Uttara-Râma-Charita.

ENGLISH TRANSLATION

Act I.

(Verse 1)—Having made an obeisance to former poets, we pray for this that we may attain the immortal goddess Speech, that is a phase of the Supreme Soul

(After the benediction.)

Manager —Enough of prolixity I inform the distinguished gentlemen (assembled) to-day on the festival held in honour of the adorable Kalapriyântha. Let this be known to your honours—There is a worthy descendant of Kasyapa's race, having the title of 'Erikantha' by way of distinction, versed in the sciences of Grammar, Logic and Mimamsâ, Bhavabhûti by name and son of a woman who was sprung from Jâtulakrnya gotra (Verse 2) Whom, a Brahmana, this goddess of speech follows like an obedient wife Uttararamacharita, (a play) composed by him, will (now) be represented. Here do I become a sojourner in Ayodhya for the purpose in hand, as well as one living at the time (when Rama was crowned) (Looking around) How now, sirs! If this is the time of the coronation of the great and respected king Rama, who is the fire (destroyer) of the family of Paulastya when the joyful music is not to be discontinued either by day or night, why is it that the squares (public streets) are now without the singing of bards? ~ ~ ~

Actor (entering) —The reason is, honoured sir, that the high-souled monkeys and Rakshasas, who were Rama's allies in the war of Lanka, as well as the priestly ^{ages} and the royal sages that had come from various quarters to greet the great king and in whose honour festivities had continued for so many days, have been sent away by him from this place (Ayodhya) to their homes

Manager —Ah, this must be the reason.

Actor —Moreover (Verse 3) The queens, the mothers of Rama, headed by Vasishtha and preceded by Arundhati, have gone to the hermitage of their son-in-law (in order to be present) at a sacrifice.

Manager —I am a stranger (here) and so I ask—who is that son-in-law?

Actor —(Verse 4). The king Dasaratha begot a daughter, by name Sita, whom he gave in adoption to king Romapada Pashyasinga, the son of Vibhārdaka, espoused her. He has now commenced a sacrifice which will last for twelve years. It is at his request that the elderly persons have gone thither, leaving Janaki though far advanced in pregnancy.

Manager —Then what is the use of this (to us)! Come. Let us wait at the royal gate itself in conformity with the practice of our caste (profession).

Actor —If that be so, let your honour think (find out) of some very correct mode of panegyric proper for (the time of) waiting upon the king.

Manager —*Marika* (good actor) (Verse 5) We should by all means be doing our duty, whence can there be escape from blame! Men are wicked as regards the chastity of women and speech.

Actor —You should say very wicked (Verse 6) For men speak evil even of the queen, the daughter of Videha's prince. (Her) Residence in the house of the demon is the root (of the scandal) but as regards her fire-ordeal there is distrust.

Manager —If this scandal were to reach the great king, then it would be very painful.

Actor —The sages and the gods will by all means bring about what is good. (Walking about) Halloo! where is His Majesty now! (Listening) This is what they say (Verse 7) Janaka, who came through affection to congratulate Rāma, having spent these days in rejoicing, is to-day gone to Videha. The king, leaving the judgment seat, enters his residential palace to console the queen who is therefore despondent. (Exeunt both) (Here ends the prelude).

(Enter Rāma seated and Sita)

Rāma —Queen daughter of the king of Videha, take comfort, for the elders (as your father) cannot leave us. (Verse 8) But indeed the necessity of performing the prescribed rites takes away independence. The performance of the duties of a householder by persons who have kindled the sacred fire is beset with obstacles.

Sita —I know it, my lord! I know it. But separations from relations do cause anguish.

Rama —Just so. For, these things of worldly life pierce the vitals of the heart, being disgusted with which, sages desert all objects of desire and seek repose in the forest.

Chamberlain (*entering*) —Dear Rama, (correcting himself in the middle of his speech, with fear) Your Majesty!

Rama —(with a smile) Surely, my worthy friend, the address "dear Rama" is just the fitting one for a servant of my father. Address me therefore as has been your wont.

Chamberlain —Sir, Ashtavakra has arrived from the hermitage of Rishyasringa.

Sita —Sir, why do you then delay?

Rama —Send him in at once. [Exit Kanchuki.]

Ashtavakra (*entering*) —Blessing on you both!

Rama —Revered sir, I salute you. Please sit down here.

Sita —Venerable sir, I bow to you. Are my elders, together with their son-in-law, doing well, as also noble Sânta?

Rama —Is it all right with the revered Rishyasringa my brother-in-law and habitual drinker of soma, and is the noble Sânta well?

Sita —Does she remember us?

Ashtavakra —(*sitting down*) Just so. Queen, the revered Vasiṣṭha, the spiritual guide of your family, sends you this message—(Verse 9) "The revered goddess Earth gave thee birth, king Janaka, who is equal to Prajapati, is thy father. Thou art the daughter-in-law, my daughter, of those kings of whose family the Sun is the ancestor and I am the spiritual guide. Then what else can we pray (desire) for thee! Only be a mother of heroes."

Rama —We are blessed (in this message) (Verse 10). For the speech of ordinary good men follows (is in keeping with) facts (events), while sages follow the utterances of primeval sages.

Ashtavakra —Moreover, the revered Arundhati, and the queens and Sânta, repeatedly enjoined this—whatever may be her longing, thou surely oughtest quickly to gratify it.

Rama —It will be done if she only signify her wish.

Ashtavakra —And Rishyasringa, the husband of her sister-in-law, sends this message to the queen—dear child, thou wast not brought here, because thou art far advanced in

pregnancy, and dear Rama also has been left only for thy solace, therefore I shall behold thee, long-lived one, with a son on thy lap.

Rama — (*with a smile of joy and bashfulness*) So let it be. Has not the revered Vasishtha sent me some command?

Ashtavakra — Please listen. (Verse 11) We are detained (here) on account of the sacrifice of our son-in-law. You are only a youth and new is thy rule, be thou devoted to pleasing thy subjects, the glory arising therefrom is thy highest wealth.

Rama — As the revered Vasishtha commands. (Verse 12). Affection, mercy, and happiness, may even Janaki,—I shall feel no pang in abandoning in order to propitiate the people.

Sita.—Hence, indeed, is my lord the foremost of Raghu's race.

Rama — Ho! Who waits there? Let Ashtavakra have rest.

Ashtavakra. — (*rising and walking about*) Lo! the prince Lakshmana has arrived (*so saying, exit*)

Lakshmana (*entering*) — Victory, victory to my noble brother! Sir, that painter has, according to our instructions, portrayed your Majesty's career on canvas, let my noble brother look at it.

Rama — You know, dear brother, how to divert the queen when despondent. How far is it (my story) represented there?

Lakshmana — As far as the purification of the queen by the ordeal of fire.

Rama — Peace! (*In a conciliatory tone*) (Verse 13). What need has she, who was purified by her birth, of other purifications? The water of holy places and fire need no purification from other things. Queen, sprung from sacrificial ground, forgive me! This reproach will last as long as thy life. (Verse 14) The cruel world must be pleased by men whose wealth lies in the reputation of their family hence what ill I spoke of you does not besit you. The natural place of a sweet flower is settled to be on the head and not being trampled under the feet.

Sita — Let it be, my noble lord, let it be. Come, let us see your exploits (*with these words she rises and walks about*)

Lakshmana — Here is the picture.

Sita — (*observing it*) Who are these standing in a compact form above my Lord, who seem to praise him?

Lakshmana —Queen! these are the stupefying weapons accompanied by charms which were handed down from the venerable Krishna to Visvamitra, and were presented by him to my noble brother on the occasion of the destruction of Tataka.

Rama —Salute, queen the divine weapon (Verse 15) The primeval seers, Brahmī and others, having done penance for more than a thousand years for the welfare of the Vedas, had a vision of these (weapons) as (the manifestation of) their own glories, full of penance (the result of penance)

Sita —I am favoured

Lakshmana —Here is the scene at Mithila.

Sita —Oh! here my lord is represented, distinguished by the beauty of his body, which is muscular, comely, soft, resplendent and dark like an expanding fresh blue lotus, having his charming grace beheld by my father motionless from wonder, as he (my lord) napped the bow of Maukara with careless eye and with a round face engaging on account of his locks.

Lakshmana —Behold noble lady, behold! (Verse 16)

Here is your father and Satanaṇḍa, son of Gotama, the family priest of the race of Janaka, honouring the relatives Vasishtha and others.

Rama —This is quite proper (Verse 17) To whom does not the marriage relation between the families of Raghu and Janaka give pleasure, in which the son of Kusika himself is the giver and receiver?

Sita —Here are you, the four brothers, duly initiated for matrimonial rites, the auspicious ceremony of tonsure (Godana) having been just performed. Ah! I feel I am in that very place, on that very occasion again.

Rama —Even so (Verse 18) It seems to me to be again that very time, O fair faced one, when this hand of thine with lovely bracelets put upon it, being joined with mine by the son of Gotama, gladdened me, as if it were a great festival incarnate.

Lakshmana —This is the queen. Here is the princess Mandavi, here is the daughter in law Srutakirti.

Sita —And, dear brother, who is this other one?

Lakshmana —(with a *lashful* smile, *awds*) Oh! the queen asks about Urmilā (my wife). Good! I will direct

her attention to something else (Aloud) Noble Lady, see, this is a sight worth seeing And this is revered Bhargava.

Sita —(with alarm) I tremble

Rama —I salute thee, O sage

Lakshmana —Lady, behold, behold, here is he who by my noble brother—(Interrupting him in the midst)

Rama —(Febly) Dear brother, there is much to be seen, show us other scenes

Sita —(Looking at Rama with affection and great regard)

My lord! this great modesty becomes you well

Lakshmana —Here we have arrived at Ayodhya

Rama —(with tears) I remember Alas! I remember (Verse 19) Then my dear father was alive, we were just married, and we were kindly cared for by our mothers. Gone are those days for us! This Janaki too then, (Verse 20), A child having a face the expression of which was engaging by reason of her bud like teeth, not very dense, some having fallen off at intervals, and with fine locks dangling about the temples gave delight to my mothers by her sweet limbs, exceedingly charming delightful like the moonlight and possessed of natural grace.

Lakshmana —Here is Mithila

Rama —(quickly passing to another point) O queen, daughter of Videha's king (Verse 21) Here is that Ingudi tree in the city of Srinagara, where our meeting with the friendly king of the Vishwas took place

Lakshmana —(Laughing to himself) Ah, my noble brother has passed over (in silence) the behaviour of the second mother

Sita —Oh here is the incident of tying the hair (into knots)

Lakshmana —(Verse 22) That holy vow of leading a forester's life, which the members of Ikshvaku's race observed in their old age, after devolving royal authority upon their sons was undertaken by my lord in his youth

Sita —Here is the venerable Ganga with her limpid and holy water

Rama —Goddess! presiding deity of Raghu's race, I salute thee (Verse 23) It was when touched by thy waters that Bhagiratha, having practised penance, in which

physical pain was discarded, delivered the grand fathers of his father long after they had been consumed by the effulgence of Kapila through wrath, when in the sacrifice of Sagara they had cleft open the earth, while busied in searching for the horse 'Oh mother' of such fame do thou cherish kind thoughts for Sita, the daughter-in-law, even as Arundhati does

Lakshmana —Here is the banyan tree, Syama by name on the bank of the Kalindi, by the side of the road leading to Chitrakuta, pointed out to us by Bharadvaja

Rama —(*Looks at it longingly*)

Sita —Does my lord remember this region?

Rama —Ah! How can I forget? (Verse 24) Where thou didst fall asleep, having laid down on my breast thy limbs, though dull on account of the fatigue caused by the tramp on the road (the distance) yet attractive because of their (*natural*) sportiveness, which were *shimpoed* by my close embraces and which were void of strength like a crushed lotus fibre

Lakshmana —Here is shown the obstruction caused by Viradha at the entrance of the Vindhya wood

Sita —No more of this. Let me look at my first entrance into the southern forest, when my lord held over me with his own hand a palm leaf umbrella to keep off the sun

Rama —(Verse 25) Here are these penance-groves on the banks of the mountain torrents, the trees of which are resorted to by hermits, in which (groves) sages that follow the moral observances and consider hospitality the highest duty, being householders that cook handfuls of wild rice, inhabit huts

Lakshmana —Here is the mountain named Prasavana, situated in the middle of Janasthana, the darkness of which is rendered deeper by the ever drizzling clouds and the ravines of which resound with the river Godavari encircled by the forest in its vicinity which is blue, glossy and dense on account of the belt of thickly growing trees

Rama —(Verse 26) Dost thou remember, lovely lady, the days which we two spent on that mountain being at ease as Lakshmana waited on us? Dost thou remember the Godavari with its sweet water and also our movements upon its

outskirts! Moreover (Verse 27) (Here) while we talked at random something indescribable in a soft whisper on account of our great love, our cheeks being laid closely together and one arm of each locked up in a close embrace, the night itself passed away, its hours flying away unnoticed ✓

Lakshmana — *Here is Surpanakha in Panchavati.*

Sita — Alas my lord, this is the last time I see you

Rama — You that are afraid of separation this is a picture

Sita — Be that as it may, a wicked person cause unhappiness.

Rama — Good heavens! the incidents at Janasthana appear as if they were taking place just now

Lakshmana — (Verse 28) Then the wicked Rakshasas resorting to the stratagem of a golden deer acted in such a way that even now it grieves us though avenged (or remedied) On account of the behaviour of my lord in the lonely Janasthana, in which his senses were overpowered, even the stone weeps, even the heart of adamant breaks

Sita — (*With tears to herself*) Oh king! gladdener of Raghu's race, thou wast so much afflicted for my sake

Lakshmana — (*Looking meaningly at Rama*) My noble brother, what is this? (Verse 29) These thy tears, like a broken necklace of pearls, which, creeping along the ground in shattered drops, roll in streams Though restrained, the emotion, which by its excess inflames (*it fills*) thy heart can be inferred by others by the throbbing of the lips and the nose

Rama — Dear brother (Verse 30) The fire of grief which was caused by separation from my beloved, though sharp, was at that time endured through a longing for revenge but being now re-kindled in my heart, it gives me pain like a wound piercing the vitals of the heart

Sita — Alas! Alas I also through sorrow gone to excess seem to behold myself separated from my lord

Lakshmana — (*To himself*) Well, I will turn (the attention) to some other part (*Looking at the picture—aloud*) Here is a representation of the exploits and valour of the revered father Jatāyū, the vulture king as old as one Manu

Sita — Alas father, your fatherly love was carried out to the end.

Rama —Alas father, descendant of Kasyapa, king of birds' where again can arise a great holy saint, like thee !

Lakshmana —This is that part of the Dandaka forest to the west of Janasthâna, called Chitrakunjaran, inhabited by the headless demon Danu. Here is that hermitage of Matanga on the mountain Rishyamuka, and here is that lovely female of the Sabara tribe named Sramana, this is the holy pool called Pampa.

Sita —It was here indeed, that my lord wept aloud, losing his resentment and courage.

Rama —Queen beautiful is this lake (Verse 31) On this lake, in the intervals between the falling and rising of morn'g. I beheld the tracts having white lotuses, which trembled with their broad stalks being shaken by the wings of the Vallikaksha geese singing indistinctly through joy, as full of blue lotuses.

Lakshmana —Here is the noble Hanuman

Sita —Here is that magnanimous Varuni, a great benefactor in that he rescued from its grief the whole world of living creatures though it (rescuing) was carried out after a long time.

Rama —(Verse 32) Happily, it is he of mighty arms, the increaser of the joy of Anjani, by whose prowess we as well as the whole world are blessed (have attained our ends)

Sita —Dear brother, what is the name of this mountain, in whose flowering *Lodanâs* trees the peacocks are dancing, where, under a tree, my lord is painted with his glory dimmed, all but his beauty and noble mien being gone, and during a momentary fainting fit supported by you who were weeping!

Lakshmana —(Verse 33) This is that well known mountain called Mahayan, fragrant with the flowers of the *Aclushâs* tree, on the top of which a fresh cloud is resting, blue and glossy. On this, my lord—

Rama —Desist, desist from this, I can endure no more, that separation from Janaki seems to have returned for me.

Lakshmana —Hereafter are represented the countless exploits, each more wonderful than the other, of my noble brother and of the noble monkeys and *valshasas*, but the queen here is tired, therefore I request that we take rest.

SITA —My lord, by looking at this picture I have conceived a longing and I have a request to make.

RĀMA —Rather command me.

SITA —I feel (wish) that I should once more wander in those calm and majestic ranges of the woodland and that I should again bathe in the divine Ganges, a plunge in which is holy, purifying and cool.

RĀMA —Dear Lakshmana

Lakshmana —Here I am

RĀMA —The elders have just sent word that her longing should be immediately gratified. Therefore prepare a chariot that does not jolt and moves agreeably

SITA —My lord, you too should accompany me there

RĀMA —Oh hard hearted one, do you need tell me even this?

SITA —Then am I pleased

Lakshmana —As my lord commands (*Exit Lakshmana*)

RĀMA —Dear one! Let us sit here awhile near the window

SITA —So be it. I am indeed overpowered by drowsiness produced by fatigue

RĀMA —Therefore cling closely to me for accompanying me there (when the chariot would come) (Verse 34) Let there be thrown round my neck, as if reviving me, thy arm covered with drops of perspiration, produced by excitement and fatigue, and so having the splendour of a necklace of moon jewels pouring forth dew when kissed by the lunar rays (*Helping her to do so with delight*) my dear, what is this? (Verse 35) I cannot decide whether it is pleasure or pain, or stupor or sleep, or the creeping of poison or intoxication, for whenever I touch thee, emotion distracting all my senses clouds my mind, and shuts it up

SITA —It is your constant love for me, what else can it be?

RĀMA —(Verse 36) These kind words, lotus-eyed one, that cause the withered flower of my life to bloom again, delight me, and fascinate all my senses, are like nectar to my ears and the elixir of my mind

SITA —Sweet speaker, let us lie down for rest (*Looks about for something to sleep on*)

Rama —What are you looking about for, my dear!
(Verse 37) Ever since the time of my marriage, whether in the house or in the forest, in childhood and after that in youth, this arm of Rama has been thy pillow lulling thee to sleep, and not resorted to by any other woman

Sita —(*Awakes and sleeps*). It is so my lord, it is so (*sleeps*)

Rama —Why has the sweetly speaking one gone to sleep on my bosom? (*Resting upon her*) (Verse 38) She is the prosperity of my house she is a colluvium pencil of ambrosia to my eyes, this touch of hers is to my body abundant juice of sandalwood this her arm on my neck is a string of pearls cool and smooth, what about her would not be pleasing, if—but separation from her is intolerable

Door keeper —(*entering*). There has come, my lord

Rama —Well who?

Fema's doorkeeper—Durmukha, your Majesty's personal attendant.

Rama —(*To himself*) Durmukha, the attendant of the harem. He was sent by me as a spy among the citizens and the country people (*Aloud*) Let him enter (*Exit female door keeper*)

Durmukha (*entering*) —(*To himself*) Alas! How can I tell the king such an inconceivable slanderous report of the people against the queen Sita! Or such is indeed the duty of me, an unfortunate man

Sita —(*Talks in her sleep*) Ah! my gentle lord! where art thou!

Rama —Alas! it is the same idea of separation suggested by the picture, which is a cause of anxiety to the queen, and produces disturbance of her sleep. (*Stroking her body affectionately*) (Verse 39). Happy is that lucky man, with difficulty secured that unique thing viz. perfect identity in happiness and misery, favourable in all conditions, where the heart finds its solace, the flavour of which cannot be taken away by old age, which ripens into firm attachment after time has removed the veil (of reserve).

Durmukha —(*Approaching*) Victory to your Majesty!

Rama —Speak out what you have learnt.

Durmukha —The citizens and the country people praise your Majesty saying 'the good king Rama has made us forget the great king Dasaratha'.

Rama —This is only praise. But tell me some fault in order that it may be remedied.

Dur —(with tears) May your Majesty listen, (*whispers in his ear*) something like this

Rama —Alas! terrible is the fall of this thunder bolt of words (*faints*)

Dur —Take heart, my lord

Rama —(*Coming to himself*) (Verse 40) —Alas! Alas! lie upon the stigma of dwelling in another's house, which, though extinguished by miraculous measures with regard to Sita, has again spread in all directions, through the evil working of fortune, like the poison of a mad dog. Then what am I, a wretched man, to do in this matter! (*Reflecting, pathetic* 41) Or what else (is there to be done?) (Verse 41) It is the vow of the good to propitiate the world by any means whatever, the vow which my father fulfilled by abandoning me and his life together. It was also just now that the revered Vasishtha sent me a message (to the same effect) Moreover (Verse 42) Woe to me, a cursed being, if to that noble, unspotted character, which was rendered illustrious by the kings of the solar race, the best of men, should attach a foul report on account of my connection with it! Alas, queen, sprung from sacrificial ground, you, who hallowed the earth by condescending to be born from it! Oh! thou daughter of the house of Rima and Janaka! Oh thou that art endowed with a character approved of by the Fire, Vasishtha and Arundhati! Oh thou whose life is Rama, my dear companion of the great forest! Oh thou that wast dear to my father, O thou that speakest few words! How is it, that of thee, being such, such is the end! (Verse 43) Through you the worlds are holy, but unholy are the words of the people with regard to you. In you the world finds a helper, but you will fall a helpless victim!! (*To Dur*) Durmukha, say to Lakshmana—This your new king Rama thus commands you, (*in his ear*) thus.

Dur —Alas! How is it that by listening to the mere words of wicked men your Majesty has decided to act thus

ungenerously towards the queen who was then purified by fire and in whose womb is lodged pure progeny (of the race of Raghu).

Rama —Peace How can the people of the town and the country be wicked? (Verse 44) The race of Ikshvaku is loved by the people, but unfortunately there has sprung a germ of slander and as for that miracle at the time of her purification who could believe if it happened at a remote place? Go then

Dur —Alas queen (Exit)

Rama —Alas! how woeful I have become a wicked man, the perpetrator of a very execrable deed (Verse 45) Under a pretext I am handing over to death one, whom I have brought up from childhood by giving whatever things she liked and who has never dwelt apart from me through affection, just as a butcher does a domestic bird Why then do I, a sinner, not fit to be touched, defile the queen? (So slowly raises the head of Sita and withdraws his arms) (Verse 46) Leave me, O innocent one, who am a chandal's by my atrocious deeds. You are clinging to a deadly poisonous tree taking it for a sandal tree (Rising) Alas! The world of living beings is now turned upside down, the purpose of Rama's life is at an end to-day The earth is now a sterile withered wilderness, worldly life is without interest, full of worry is the body I have no refuge left What can I do? What course is open to me? Or alas, mother, (Verse 47) Life was put in Rama simply that he should experience pain My life is like a nail of adamant driven into the heart piercing it into its vital parts (and not wrung out) Oh mo! Ler Arundhati, O venerable Vasishtha and Visvamitra, O divine Fire, Oh goddess, the supporter of all creatures, Oh father Janaka, Oh father, Oh mother, Oh dear friend Sugriva, O gentle Hanuman, O my great benefactor Bibbhabana, lord of Lanka, O friend Trijata, you have been robbed, you have been insulted by cursed Rama Or who am I to call on them now? (Verse 48) For the high-souled persons are, I think, as it were, polluted with sin when named by me, an ungrateful villain. I, who, (Verse 49) Having discarded my beloved wife, the ornament of my house, who went to sleep having reclined on my bosom without any misgivings and heavy with

the developed fetus trembling with fear, ruthlessly cast her off like an offering to the beasts of prey (*Placing the feet of Sita on his head*) Queen! Queen! This is the last time that the head of Rama will touch thy lotus like foot (*weeps*)

(*Behind the scenes*) Help! Help!

Rama —Ascertain, ho, what it is

(*Again behind the scenes*) (*Verse 50*) Harassed by the demon Lavana the multitude of sages, of austere penance, living on the banks of the Yamuna, has approached thee, the protector

Rama —What! trouble from demons yet! Let me at once send Satrugna for the destruction of this wicked lord of Madhura, the son of Kumbhinas! (*Advancing a few steps and then coming back*) Alas! Queen, how will you fare in this condition O mother earth, do thou take care of thy very noble daughter Janaki (*Verse 51*) (That Janaki) who is the sole blessing of the families of Janaka and Raghu and whom, of pure character, thou broughtest forth in the holy sacrificial ground (*Exit weeping*)

Sita —O my gentle lord, where are you! (*Rises hastily*) Oh, fie, fie Deluded by an evil dream I look upon myself as if separated from my lord (*Looking about*) Alas! Alas! My lord has gone away leaving me alone fast asleep, what can this be! Well, I will get angry with him, if I am master of myself when I see him Who waits there!

Durmukha (*entering*) — Queen, prince Lakshmana says—the carriage is ready, your ladyship should mount it

Sita —Here I mount it (*Rising and walking forth*) My heavy fetus throbs Let us go gently

Dur —This way, this way, Queen

Sita —A bow to those whose wealth is their penance (*sages*) My homage to the guardian deities of Raghu's race my veneration to the lotus feet of my lord! Reverence to all my elders (*Exeunt all*)

Act II.

(*Behind the curtains*) Welcome to her whose wealth is penance (*then enter a female ascetic in a travelling dress*)

Fem Asc —Ah! here is the goddess of the wood *waites* on me at a distance, with an offering of leaves full of fruits and flowers

Goddess —(*Entering and stretching the offering about*)
 { Verse 1 } This wood is to be enjoyed by thee at thy will. This is a blessed day for me for the meeting of the good with the good happens with difficulty and by merit, the shade of the trees, water, and whatever food is suitable for penance whether fruits or roots—all alike is entirely at thy disposal.

Fem As —What shall I say to this! (Verse 2) A conduct full of love, a restraint over speech pleasing on account of its modesty, a mind naturally bent on doing good, a blameless familiarity—This secret of (the conduct of) the good, the savour of which is unaltered either in the beginning or in the end, which is guileless and pure, is ever victorious.
 (*Both sit down*)

Goddess —Whom am I to understand thee to be!

Fem As —I am Ātreya.

Goddess —Noble Ātreya where do you come here from! With what object in view do you enter the forest of Dandakāśa!

Ātreya —(Verse 3) In this tract there dwell many who know the *Oral* *śāstra*, of whom Agastya is the chief, in order to learn from them the knowledge of Vedānta, I wander here having left the side of Valmiki.

Goddess —When other sages too wait upon that ancient teacher of Brahma, the sage Prachetāsa, for a complete study of the Brahma lore, why dost thou, revered madam, endure the trouble of a long journey!

Ātreya —There is a great impediment to study there, and this is why I have undertaken this long journey.

Goddess —What sort of impediment!

Ātreya —Some kind of distinguished divinity presented to that revered sage two boys wonderful in every respect, of an age when they had just been weaned, they charm the hearers not only of the sages, but of all creatures animate and inanimate.

Goddess —Do you know their names!

Ātreya —That same divinity declared their names to be Kṛṣṇa and Lava and revealed their power.

Goddess —What sort of power!

Ātreya —Their power is such, it is said, the Jimbhika weapons together with their secret spells from the very birth.

Goddess —Hast thou it is indeed wonderful.

Ātreya:—And the venerable Valmiki having taken charge of them from the duties of a nurse brought them up and looked after them. When their tonsure ceremony was performed he carefully instructed them in the lore except the three Vedas. Just after that in the eleventh year from conception, he invested them with the sacred thread according to the rite proper to the Kshatriya class, and taught them the three Vedas. There is no possibility of persons like me studying with these two possessing a very brilliant intellect and a strong memory. For, (Verse 4) The teacher imparts knowledge to the clever as well as to the dullard, but he does not, indeed, give them the talent for learning nor does he take it away, and there is a great difference between them with respect to results, it happens thus: a pure jewel is able to take in a reflection, not so a lump of clay and other things.

Goddess:—Is this the impediment to study (to which you referred)?

Ātreya:—There is another also.

Goddess:—What is that other?

Ātreya:—Thereafter once the Brahmana sage went to the river Tamasa for the mid day bath. There he saw that one out of a pair of herons was being shot by a hunter. He then uttered divine speech, of well regulated composition, which suddenly manifested itself to him and which developed in the form of the Anushtubh metre. (Verse 5) 'Mayst thou never attain rest, O Nishada through eternal years, inasmuch as thou slewest one of a pair of herons when it was maddened by love.

Goddess:—Wonderful. A new advent of metre different from that of the Veda!

Ātreya:—Then just at that time, the divine Brahma, the procreator of beings appearing before the covered sage, to whom the light of Brahma in the form of speech had been revealed, said—Sage, thou art enlightened in the *Sabala* form of Brahma describe, therefore the life of Rama. Thy eye of genius will be prophetic and will have its vision never obstructed, thou art

and there composed

Sabalabrahma in that garb in the mortal world

Goddess:—Ah, then the world has been embellished

Ātreya —Hence it was I said that there was a great hindrance to study

Goddess —This is right.

Ātreya —I have rested, friend, now tell me the way to the hermitage of Agastya.

Goddess —Leaving this place enter Panchavati, and go along this bank of the Godavari.

Ātreya —(with tears) Can this be the penance grove? Can this be Panchavati? Is this river the Godavari? Is this mountain Prasravana? Art thou Vāsantī the goddess of the woods that dwells in Janasthana?

Goddess —All that is as you say

Ātreya —Alas! child Janaki. (Verse 6) Here is the collection of trees, dear to you, coming up in course of conversation, which, being seen, makes you as it were stand before our eyes, though you exist only in name.

Vāsantī —(Shuddering, to herself) What! existing in name she said! (Aloud) Worthy lady what misfortune hath befallen the queen Sita!

Ātreya —Not misfortune only, but with scandal, (whispers in her ear) thus, thus

Vāsantī —Alas! what a terrible stroke of fate. (so saying swoons)

Ātreya —Good Lady! take comfort! take comfort!

Vāsantī —Oh dear friend! Alas! noble lady! Is such the lot of thy birth? Oh friend Rama! or enough of you! Noble Ātreya, have you any news as to what became of queen Sita after Lakshmana abandoned her and returned from the forest?

Ātreya —None, none

Vāsantī —Oh misery! How could this have happened when the family was presided over by Arundhati and Vasishtha and when the old queens were still alive?

Ātreya —The elderly persons were then at the hermitage of Rshyasrnga. The sacrificial session extending over twelve years is now completed and Rshyasrnga having honoured the elders has dismissed them. Then the revered Arundhati said that she would not go to Ayodhya destitute as it was then of her daughter-in-law. To this the mothers of Rama gave consent. And the revered Vasishtha, in approval of the same, spoke out the pure words that they would go to the hermitage of Valmiki and stay there.

Vasanti —And how is the king engaged at present?

Ātreya —That king has commenced a horse sacrifice :

Vasanti —Oh, fie! He has married too!

Ātreya —Heaven forbid, no, no

Vasanti —Who then is his consort in the sacrifice?

Ātreya —A golden image of Sita

Vasanti —Ha!—Oh! (Verse 7) who can fathom the minds of extraordinary persons, which, though harder than adamant, are yet softer than a flower!

Ātreya —The sacrificial horse consecrated by Vamadeva has been let loose, and guards have been appointed for it according to sacred rules, and Chandraketu, the son of Lakshmana, who has learnt the traditional knowledge of the heavenly missiles has been sent as their commander, followed by a force consisting of the four divisions

Vasanti —(*with tears of affection and wonder*) The son too of Prince Lakshmana! Now, mother, there is life in me

Ātreya —About this time a Brahmana threw the body of his dead son before the gate of the king's palace and beating his breast cried out "An outrage upon the Brahmanas" Then while the compassionate Rama was considering that he was in fault as untimely death could not come upon the subjects without the fault of the king, suddenly an aerial voice was heard— (Verse 8) "A man of the Sudra class, Sambuka by name, has been performing a penance on the earth, his head must be cut off by thee, O Rāma by slaying him restore the Brāhmana to life" As soon as he heard this, the lord of the earth, with a drawn sword in hand, ascended the aerial car Pushpaka and began to move in all quarters and by-quarters in search of the Sudra ascetic

Vasanti —A smoke inhaling ascetic, Sambuka by name, is performing penance in this very Janasthana. Therefore I hope noble Rama may again adorn this forest!

Ātreya —Friend, I go now

Vasanti —Revered Ātreya, be it so, but the day has far advanced (Verse 9) The trees on the banks having nests (of birds) on them are honouring the Godavari with their flowers having their stems loosened by the heat and falling down on account of the shaking caused by the itching elephants rubbing their round temples against them (the trees), the flocks of which have the insects drawn out by the beaks of

* birds that scratch in the shade (for food) and on which flocks of wearied pigeons and the wild fowls are cooing : (*They walk about and depart*). End of pure Vishkambhaka

(Then enter Rama, seated in the Pushpaka, his sword drawn out, with a feeling of compassion)

Rama —(Verse 10) Oh ' right hand, let fall the sword on the Sudra ascetic, that it may revive the dead Brahmana boy Thou art a limb of Rama able to banish Sita exhausted by her heavy fetus whence canst thou then have pity (*reluctantly striking*) A deed has been done worthy of Rama Will that Brahmana boy come to life again?

Heavenly person (*entering*) —Victory, victory to the king (Verse 11) When you, who can give protection even against Yama, inflicted punishment on me, this child has been restored to life and mine is this glory, I, Sambuka, bow down before your feet with my head Even death arising from the contact of the good brings salvation

Rama —Both (the events) please us : Therefore enjoy the fruit of your hard penance (Verse 12) May you obtain those bright and blissful worlds, named Vairaja, the worlds where are pleasures and delights and holy prosperity

Sambuka —All this glory is due to your favour only Of what use is penance here? Or rather I am greatly indebted to my penance (Verse 13) That thou, the lord of creatures and protector (of all), who art to be sought after in this world, hast arrived seeking me, a wretched Sudra, having traversed hundreds of *yojanas*, that is here the benefit due to my penance, otherwise how couldst thou ever have come from Ayodhya again into the wood of Dandaka?

Rama —What? Is this indeed Dandaka? (*looking at ground*) How now? (Verse 14) In one place glossy and dark, in another unpleasant on account of their awful expanse, here and there having the quarters resounding with the hoarse roar of torrents, these stretches of the forest of Dandaka, the ground of which is familiar to me, are again seen, full of holy places, hermitages, mountains, streams, chasms and difficult paths

Sambuka —This is Dandaka assuredly. While living *—*here, your Majesty, formerly verily (Verse 15) Killed in battle fourteen thousand and fourteen demons, and three others, Akasa, Dushana and Trimurghan On account of

which it has become possible for even country people like myself to roam fearlessly in this Janasthāna, the abode of ascetics

Rama —This is not only Dandakā but Janasthāna also!

Sambhūka —Certainly These are verily the extensive forests on the borders of Janasthāna stretching in the southern direction, the caves of the mountains in which are full of herds of wild and fierce animals and which (forests) cause the hair of all beings to stand erect For instance, (Verse 16) The borders of the wood are in some places noiseless and motionless, in others resounding with the terrible roars of wild beasts, having fires kindled in them by the breath of serpents with broad hoods that have fallen asleep at their will, having a little clear water in the hollows of their crevices, and in which the moisture of the sweat of the python is drunk by thirsty chameleons

Rama —(Verse 17) And I behold Janasthāna once the abode of Khara And I perceive past occurrences as if they were taking place before my eyes (*Looking round in all directions*) The princess of Vidoha was exceedingly fond of groves and these are indeed those woods. What can be more terrible than these? (*with tears*) (Verse 18) "I will live with you in the fragrant forests" thus she said and did take delight in these, such was her love (Verse 19) A beloved person without doing anything drives away sorrow by joy, for whoever has a dear person has a possession of inestimable value

Sambhūka —Then enough of these unbearable (woods) Now let the noble one see these calm and majestic middle forests, studded with mountains having the soft beauty of the necks of peacocks tuneful from joy, adorned with clumps of young trees affording dark thick shade and densely planted, and where the herds of deer of different kinds wander fearlessly (Verse 20) Here flow torrents, the numerous streams of which are noisy as they struggle through the lowers of Jambā trees, dark with their ripened wealth of fruit, having water that is pellucid, cool and fragrant with the flowers of the Vānra creepers covered with the impassioned birds (perching on them) (Verse 21). Moreover—Here the growls of young bears, dwelling in the caves, deepened by

the echo, swell and the perfume, cool pungent and fragrant, issuing from the joints of the Salhki trees split and scattered about by the elephants, = spread abroad.

Pama —(*Restraining his tears*) Friend, may the path called *Darayā* be prosperous (safe) to you Mayest thou vanish towards the holy worlds !

Śambuka —Having first saluted the sage Agastya, that old expounder of the knowledge of Brahma, I will enter the everlasting abode (*so exit*)

Rama —(*Verse 22*) How it is that I behold the same wood once more to day wherein we formerly lived for a long time, both as hermits and house-holders, devoted to our proper duties, and also tasting the flavour of worldly pleasures! (*Verse 23*) These are those very mountains, with peacocks uttering their notes on them, these are those very forest lawns with intoxicated deer, these are those same river banks, covered with beautiful *Tanyula* creepers, and having *Nichnia* trees that are deeply merged in water. (*Verse 24*) This is the mountain *Prasravana* where the river *Godavari* flows by, and which appears as if it were near — and = like a garland of clouds (*Verse 25*) On the great summit of this very mountain was the home of the vulture king beneath it we found pleasure in those leafy huts, where is the delightful border of the wood in which soothe noisy birds and the dark beauty of the trees in which is reflected in the water of the *Godavari*. Here therefore must be that *Panchavati* where there are spots which on account of our long sojourn there witnessed an excess of all kinds of confidential intercourse, and where a dear friend of my beloved, a sylvan deity *Vasanti* by name (dwelt) What is this that has to-day befallen Rama? For now, (*Verse 26*) My grief having become intense distracts me (as if it were from) like fierce poison juice after a long time violently bursting forth and circulating, like a splinter of an arrow shaken with force from some cause or other; like an ulcer, the mouth of which had been closed up, re-opened in the centre of my heart. Nevertheless I shall see those localities which were my former friends (*oferring*) — Oh, the configuration of the objects is altered. For instance, (*Verse 27*) where formerly there was the current of a river, here now is the sand of the rivers, the density and thinness

of trees have been exchanged, seen after a long time I almost think this wood to be a different one, but the situation of the mountains assures me that it is the same. Oh! my attachment for Panchavati seems to draw me forcibly when I am about to avoid this place (*Pathetically*) (Verse 28) How can cursed Rama, after having destroyed his beloved, now alone visit that Panchavati or leave without honouring it, wherein he passed those days in her company as if in his own house, and in long conversations about which we (Rama and Sita) ever remained engaged afterwards?

Sambuka —Victory, victory to your Majesty! My lord, the revered Agastya, having heard of your being in the neighbourhood from me, sends you this message —‘Having prepared the auspicious rites for your descent from the aerial car the affectionate Lopamudra awaits you, and so do all the sages. Therefore come and honour us with your presence. Afterwards having gone to your own country in the swift Pushpaka, you will be ready for the As’vamedha sacrifice.

Rama —As the venerable sage commands.

Sambuka —Your Majesty then may direct the Pushpaka in this direction.

Rama —(*Directing the Pushpaka*) Revered Panchavati, forgive Rama this momentary transgression of duty on account of his regard for the elders.

Sambuka —See, see, my lord (Verse 29) Here is the mountain Kraunchavata, where the tribes of birds are silent in the vast expanse of bamboo clumps whistling in the wind, among which the flocks of owls hoot in the bowers which are their homes upon this the serpents, scared by the notes of the peacocks running hither and thither, climb up on the branches of the old sandal trees. Moreover, (Verse 30) Here are these southern mountains with the peaks made blue by the clouds resting on their points, and the waters of the Godavari rumbling and roaring in the ravines, here are those same holy confluences of the streams, the waters of which are deep, which are awful with the roar of the waves rushing, overwhelmed with dashing against one another (*Exeunt both*)

Act III.

(Then enter two Rivers).

One (River nymph) —Friend Murala, why do you look to be in haste?

Murala —Friend Tamasa, I am sent by Lopamudra, the wife of the sage Agastya, to the best of rivers, the Godavari, to deliver this message —You know how since the abandonment of his wife, (Verse 1) The grief of Rama, not manifest on account of his profundity but causing secret and acute pain inside, is like a drug boiled in a closed pot. And by that long continuance of sorrow produced by a calamity happening to such a beloved person, which has now gone to excess, good Rama is now exceedingly wasted. On beholding him my heart is as it were shaken to its very centre (stem or root), moreover, now that good Rama is returning, he must certainly behold in the Panchavati wood those regions which witnessed the affectionate confidences between him and his wife, produced by dwelling together, and although good Rama is firm by nature, still owing to the violent agitation caused by his excessive and overwhelming sorrow which must arise in such circumstances, at every step serious occasions of misadventure are to be apprehended for him in such places. Therefore venerable Godavari, thou shouldst be on the watch (Verse 2). In every fit of distraction that comes upon good Rama, refresh his life with breezes from thy waves, sent up gently, cool with particles of spray, carrying with them the sent or lotus filaments.

Tamasa —This kindness is but fitting for affection that Lopamudra has for Rama, but a radical means of reviving good Rama is at hand to-day.

Murala —How do you mean?

Tamasa —Listen. When long ago Lakshmana had gone after abandoning Sita in the neighbourhood of Valmiki's penance-grove, the queen Sita, when she found that the throes of child birth had come upon her, threw herself into the stream of the Ganga on account of the extreme violence of grief. And there at that very instant she gave birth to two boys, and, being favoured by the venerable Earth and Ganga, was taken to the nether world, and after they had been weaned the goddess Ganga in person committed her two boys to the care of the great sage Prachetasa (Valmiki).

Murala —(with astonishment) (Verse 3) Even the unhappy turn of fortune of such persons proves very wonderful when such (great) beings serve as instruments.

Tamasa —But now the venerable Ganga having heard from the lips of Sariya of the expected visit of dear Rama to Janasthana in connection with the Sambuka incident, entertaining the same apprehension which affection made Lopamudra to entertain, has come accompanied by Sita to visit the river Godavari on the pretence of performing some domestic rite.

Murala —The revered deity wisely thought so. For, surely when dear Rama was in his capital, his attention being taken up with those various occupations which are conducive to the prosperity of the world, the distractions of his mind were restrained; whereas, being unengaged and having no other companion but his grief, his entrance into Panchavatī will be a great calamity to him. How is queen Sita then to comfort Rama?

Tamasa —The river Bhagirathi spoke, "Dear Sita, off spring of the sacrificial ground, to-day, as you know, is to be the ceremony of tying the auspicious knot for counting the twelfth year from birth of the long-lived Kusa and Lava. Therefore worship with flowers gathered by thy own hand thy ancient father-in-law the sun god, the dispeller of sin, the progenitor of such a great family of royal saints belonging to the race of Manu, owing to my power not even the sylvan divinities shall be able to behold thee when thou art upon the surface of the earth, much less mortals." And I also received this order "Tamasa, my daughter-in-law Janaki loves thee much, therefore, be thou her companion." And I now am fulfilling my mission.

Murala —And I for my part will report this account to the revered Lopamudra. I think that good Rama too has arrived.

Tamasa —There emerging from a pool of the Godavari, (Verse 4) Janaki comes to the wood, wearing a face beautiful though with cheeks exceedingly pale and emaciated, by the side of which her lraid sways to and fro, as if she were the incarnation of Pathera, or the pain of separation in bodily form.

Murala —This is she, (Verse 5) resembling a charming sprout cut off from its stem Long and terrible grief withering the flower of her heart wastes her very pale and emaciated frame, as heat produced in autumn the innermost petal of the *Ketaki*.

(*They walk about and exeunt*)

Pure Vishkambha

(*Behind the scenes*)

A great mishap, a great mishap! (*Then enter Sita occupied in gathering flowers, listening with an expression of pathos and longing expectation*)

Sita —Ha I think it is my dear friend Vasanti that speaks.

(*Again behind the scenes*) (Verse 6) That young elephant, which the queen Sita long ago nourished with tips of Sallaki leaves gathered with her own hands, as it stood before her eager (for food)

Sita —What of him?

(*Again behind the scenes*) Sporting with his mate in the water, that very elephant has been attacked and engaged by another mighty elephant leader through pride (for his strength)

Sita —(*In confusion going forward a few steps*) My lord! protect, protect that son of mine (*Ge ticula'ing recollection, with dejection*) Alas! Alas! Unfortunate that I am, the same words to which I had been familiar for a long time persistently follow me (stand foremost on my lips) at the sight of Panchavati. Alas, my lord (*so faintly*)

Tamasa (*entering*)—My child! take comfort! take comfort!!

(*Behind the scenes*) O Sovereign of balloon, stop here

Sita —(*Having recovered her consciousness, with joy and fear*) Ha! whence comes this reverberating utterance which is strong and deep like the heavy roaring of a cloud filled with water, which all of a sudden restores even a wretched person like myself yearning with longing, the cavities of my ears being filled with its sound?

Tamasa —(*with tears of affection*) O child! (Verse 7) Why art thou in such a state on account of an indistinct sound of uncertain origin, like a pea hen startled and excited at the sound of a raincloud?

Sita —Revered lady! Do you call it "Indistinct?" From the combination of the notes I recognized it was my lord who spoke

Tamasa —The report goes that the King of the race of Ikshvaku has come to Janasthāna to punish a Śūdra ascetic

Sita —I am glad to see that the King does not neglect his kingly duties

(*Behind the scenes*) (Verse 6). Here are those very slopes of that mountain which has the Godāvatī in its vicinity, which are full of numerous torrents and caves, where even the trees and the wild animals were my friends, on which I dwelt for a long time in the society of my dear wife

Sita —(*Looking forth*) Ha! is this my lord himself with a form pale, attenuated and weak like the disc of the moon in the morning, and recognizable only by his graceful and dignified mien? Revered Tamasa, support me (*After uttering a few words she swoons in the arms of Tamasa*)

Tamasa —Daughter! take comfort, take comfort

(*Behind the scenes*) By this sight of Panchavati (Verse 9) stupor first envelopes me (my senses) like a column of smoke arising from the fire of grief smouldering within, which will to-day blaze forth without restraint — O my dearest! Janakī!

Tamasa —(*to herself*) —This is what was feared by the elders

Sita —(*coming to herself*) Alas! how is this?

(*Again behind the scenes*) Alas! Queen my beloved companion during my sojourn in the Dandaka wood, princess of Videha!

Sita —Alas! alas! Having addressed me, a wretched being, he has even swooned with the dark blue lotuses of his eyes closing. Alas! How has he fallen on the surface of the earth, helplessly and with his breath suspended! Revered Tamasa! Save, save! bring to life my lord.

(*So saying she falls at his feet*)

Tamasa —(Verse 10) Do thou thyself, O blessed one, restore to life the lord of the world, for dear is the touch of thy hand, and in it he takes delight.

Sita —Come what may, I do as thou biddest (*exit in haste*).

(Then is seen Rāma, fallen on the ground being touched by Sītā in tears, and reviving and full of joy)

Sita — (*Somewhat delighted*) I feel as if the life of the three worlds has come back

Rama — Oh joy, what is this? (Verse 11) Can this be the juice of the leaves of the sandal wood tree of Paradise? Can this be a shower of the sproutlike lunar rays when pressed? Can this be a revivifying elixir poured over my heart, gladdening again my scorched life? Moreover, (Verse 12) Surely this is that touch to which I was formerly accustomed, which revives my soul, and soothes it, which suddenly removing the swoon caused by grief, again diffuses numbness by giving joy

Sita — (*Withdrew in a timid and excited manner*) This much even is a great deal for me at present

Rama — (*sitting up*) Surely I cannot have been favoured by my loving queen Sita?

Sita — Alas! will my lord then search for me?

Rama — Well! Let me look about for her

Sita — Revered Tama! Let us move away. If the king sees me he will be more angry with me for having approached him without permission.

Tamasa — Oh my child! By the favour of the Ganges thou hast been made invincible even to the sylvan deities

Sita — Ah! it is so

Rama — Ah, dear Janaki

Sita — (*Sobbing with excitement*) My lord! This is indeed inconsistent with what has happened (*with tears*) Or rather, why should I, with an adamant heart, be relentless towards my lord who, kind hearted, thus addresses me, an unhappy woman, and whose sight it is not possible (for me) to obtain even in another life? I know his heart and he also knows mine

Rama — (*looking all round, in despair*) Alas, there is no one here

Sita — Revered Tamasa! What is the state of my heart on beholding him under these circumstances, though he did repudiate me without cause

Tamasa — I know it, daughter, I know it (Verse 13) Indifferent from despair, and clouded with anger on account of that unkind action, petrified as it were by this sudden

meeting after this long separation and appeased on account of his goodness, full of deep compassion (too) on account of the piteous words of thy beloved, thy heart \equiv as it were melted with affection at this moment

Rama —Queen¹ (Verse 14) Thy touch, moist and cool from affection, like incarnate favour, still gladdens me, but where art thou, that causest the delight!

Sita —These are the mellifluous utterances of my lord, which reveal a fathomless depth of affection, and overflow with delight, by comprehending which I highly prize my existence, though my unjust banishment is a dart (rankling in my heart)

Rama —Or whence can my beloved be here! Surely this must be Rama's delusion caused by his skill in constantly thinking about her

(Behind the scenes) Woo! Woo! (then is recited the first half of the stanza beginning "The young elephant which the queen Sita etc.")

Rama —(pathetically and eagerly) What of him?

(Again behind the scenes)

(The second half "with his mate" etc is recited)

Sita —Who will now be appointed?

Rama —Who is he, where is that wicked one, that attacks the fondling of my dear wife, (particularly) in the company of his mate? (rises)

(Entering in flurry) Vāsanti —How! his majesty Rama!

Sita —Oh! my dear friend Vāsanti!

Vāsanti —Victory, victory to the king

Rama —(saying her) What! the queen's dear friend Vāsanti!

Vāsanti —King! hasten, hasten! Descend from here to the Godāvartī by the Sitāsthira lying to the south of Jatāyu's peak and rescue the pet of the queen.

Sita —Alas! father Jatāyu, dreary appears this Janasthāna without you.

Rama —Oh, these allusions to past events cut my heart to the quick.

Vāsanti —This way, my lord, this way.

Sita —Revered lady, Π Π indeed true that even the sylvan deities will not see me!

Tamasa —Oh my daughter, the power of the Goddess Ganges transcends that of all divinities, then why dost thou thus fear?

Sita —Then let us follow (*they then walk about*)

Rama —Revered Godavari, I bow to thee

Vasanti —(*advertising*) My Lord rejoice at the victory of the queen's pet accompanied by his mate

Rama —May the long-lived one be victorious

Sita —Gracious heaven has my pet become so large!

Rama —O queen you are to be congratulated. (Verse 15) This pet of thine, who, with his tender tusk smooth like the fibre of a lotus stalk, shooting up, used to draw, fair one the leaf of the *locust* from the root of thy ear, being now the victor of *ru* shedding elephants, has become a recipient of all the blessings which attend upon youth

Sita —May he live long and may he never be separated from this gentle-looking mate

Rama —Friend Vasanti, observe, observe, our pet has learnt even the art of courting his beloved. (Verse 16) For, after giving her morsels of lotus stalks up-rooted in frolic, he has given to her mouthfuls of water perfumed with the blooming lotuses. He afterwards besprinkled her to her heart's content with the shower of spray from his trunk, and then at the end (of the bath) he held over her through affection a lotus leaf with a straight stalk as an umbrella.

Sita —Revered Tamasa He then has grown so large, but I do not know how big Kusa and Lava have become in such a long time

Tamasa —As he is, so they are also.

Sita —Thus wretched am I, who am not only undergoing unpleasant separation from my lord but from my sons too.

Tamasa —Such is the decree of Destiny

Sita —To what purpose have I given birth to sons inasmuch as my lord did not kiss their pure lotus-like faces, so (*charming*) as they are, with the cheeks bright on account of the teeth, a little thin, tender and white, on which (*facts*) plays laughter accompanied by a charming sweet sound (*prattling*) and decked with locks.

Tamasa —May it be (*kissed*) by the favour of the gods!

Sita —Revered Tamasa, my breasts are heaving and overflowing with milk as I am thus put in mind of my sons,

and now the proximity of their father has made me feel to be in the midst of domestic surroundings for a moment

Tamasa —Need this be told? Surely child is the utmost limit of affection and it is the most powerful link to bind the parents to one another (Verse 17) An offspring is really the one knot of the hearts of the parents, since in it is entered their affection

Vasanti —May your Majesty look also in this direction! (Verse 18) Here is this same peacock, with his crest raised up and appearing like a diadem of jewels, accompanied by his mate, uttering his cry upon the kadamba tree, whom with new fledged feathers beautifully waving, your beloved wife nourished day by day

Sita —(*with admiration and tears of affection*) It is he, it is he

Pama —Rejoice, darling rejoice

Sita —So be it.

Rama —(Verse 19) I remember thee with affectionate heart like a son, as thou wast made to dance by my fair (wife) to the beatings of her tendril like hands, who was adorning thee by the quick and charming play of her eye brows and by her eyes that rolled round in their sockets as you moved round Oh, even animals hold fast to old friendships (Verse 20) This Kadamba tree which has put forth a few flowers was reared by my darling

Sita —(*Observing it with tears*) My lord has rightly recognised it.

Rama —(Verse 20 second half) This mountain peacock appears to remember the queen because he falls into an ecstasy on it, as in the company of a relative

Vasanti —Let your Majesty sit down here

(*Pama sits down*)

Vasanti —(Verse 21) Here is the stone slab in the midst of the thickly growing and tender plantain grove on which you used to recline in the company of thy beloved, it is even now not deserted by the deer, because Sita used often to sit here and give them grass

Pama —I cannot bear even to look at this

the same this is the very forest of Panchavati, this is the same Vāsanti, my dear friend these are the very regions of the forest on the Godavari that witnessed our various confidential intercourse these are the same beasts birds and trees that were non-different to me from children and I am the same but all this does not exist for me an unfortunate woman such has turned out to be the change in the mortal world

Vāsanti.—Dear Sita how don't you see the condition of Rama (Verse 22) He giving delight to our eyes by his limbs lovely like a fresh blue lotus was ever new to us though seen at pleasure and continually even he with his senses distracted his complexion turned pale and his body emaciated through grief can now be recognised but with great difficulty as the same and yet he is charming to the sight

Sita.—I see it, friend, I see it

Tamasa.—May you (ever) enjoy the sight of what is dearest (your husband)

Sita.—Alas destiny who could have imagined even in a dream that I could be separated from him and he from me? Then let me, though for a moment, as if I had obtained a sight of him in another birth, behold my loving lord in the interval between floods of tears (*she remains looking at him*)

Tamasa.—(*clapping her with tears*) (Verse 23) Thy eye, white sweet and beautiful shedding the tears of joy and grief, that fall in abundant showers and pouring forth affection, having long eyelashes, turned up and stretched bathes the lord of thy heart, like a stream of milk.

Vāsant.—(Verse 24) Let the trees dropping honey furnish an offering with flowers and fruit, let the winds of the wood laden with the perfume of full blown lotuses blow gently let the birds, with melodious tunes sing sweetly without ceasing for here has king Rama come again in person to this wood

Rama.—Come friend Vāsanti sit here

Vāsanti.—(*sitting with her*) Great king Is the prince Lakshmana well?

Tamasa.—(*not hearing it*) (Verse 25) On beholding the trees, birds and antelopes which Sita used to nourish with water, wild rice, and grass unsupplied with her lotus hand a strange indescribable emotion which is capable of breaking (even) a stone, which is as if were the liquid essence of the heart, comes over me

Vasanti —Great king! I ask if the prince Lakshmana is well.

Rama —(*to himself*) Ha She calls me "great king", a loveless mode of address, and with accents faltering from weeping asks after the health of Lakshmana only, therefore I believe she knows the Sita affair (*Aloud*) Ah! the prince Lakshmana is well

Vasanti —(*weeping*) My lord, why are you extremely cruel!

Sita —Friend Vasanti Why dost thou speak to him in this way? My noble lord deserves kind words from every one, specially from my dear friend

Vasanti —(Verse 26) 'Thou art my life, thou art my second heart thou art the moonlight of my eyes, thou art ambrosia to my body' With these and hundreds of such sugared words having flattered that artless one—that very one thou—but enough, what need of more talk in this matter! (*she then succumbs*).

Tamasa —It is but natural that she should thus break off in her speech and faint

Rama —Compose thyself, friend, compose thyself

Vasanti —(*coming to herself*) Why then was this unworthy act done by your Majesty!

Sita —Friend Vasanti! cease! cease

Rama —Because people would not tolerate it

Vasanti —For what reason?

Rama —They themselves know some reason (*which is incomprehensible to me*)

Vasanti —(Verse 27) Oh, hard hearted one, fame they say, is dear to thee, but can any infamy be more dreadful than this? What became of the fawn-eyed one in the forest! Tell me, lord, what dost thou suppose?

Sita —Rather art thou Vāsanti cruel and hard hearted who thus tormentest my noble lord who is already afflicted

Tamasa —Nay, it is love and grief that speak thus

Rama —Friend, what else could I think! (Verse 28) Surely, her evergreen-like body resembling a soft and tender lotus, as if it were composed of moonlight, was torn to pieces by wild beasts, when she moved slowly on account of the

hobbling burden of her womb while her eyes rolled like
those of a timid fawn but one year old

Sita — My noble lord I am still alive

Rama — Oh dear Janaki, where art thou?

Sita — Alas alas! my noble lord is weeping aloud as if
he were an ordinary person.

Tamasa — Dear child it is but proper. The afflicted
must extinguish their sorrow (Verse 29) When a tank is
flooded an outlet is the only remedy. When the mind is
agitated by sorrow it is sustained only by lamentation. This
is especially the case with dear Rama to whom life has been
exceedingly painful in many ways (Verse 30) He has to
govern this world according to law with vigilant mind, sorrow
for his beloved withers his heart as heat a flower as he
himself repudiated thee it is hard for him to seek relief
from sorrow by weeping weeping is, indeed, a gain to him
in that he still breathes (continues to live on account of it)

Rama — Alas alas (Verse 31) My heart that is
deeply affected is bursting but is not riven asunder in two.
My shattered frame brings on stupor, but does not lose its
consciousness, an inward burning inflames my body, but
does not reduce it to ashes destiny strikes me piercing my
vitals, but does not cut off my life

Sita — Even so it is

Rama — Ye worthy citizens and inhabitants in the
country (Verse 32) I would not like the queen as
reported to me to remain in my house, therefore I abandoned
her like grass in the uninhabited forest and did not even
mourn for her, but these various objects long familiar to me
move me, therefore I being helpless weep thus bitterly to-
day please forgive me

Valanti — (to herself) Very deep is the tide of the
ocean of sorrow (Aloud) My lord, with respect to a matter
that is past summon courage

Rama — Friend! Why do you speak of courage?
(Verse 33) It is now the twelfth year since the world
was bereft of Sita, her very name has been blotted out, and
Rama still lives.

Sita — I am charmed by these words of my noble lord

Tamasa — Even so, my dear child. (Verse 34) These
words, though steeped in affection, should not be very dear

these but appalling from the sorrow they reveal; they are beams of honey mixed with poison that flow upon thee

Rama — Oh Vasanti — (Verse 35) Did I not indeed endure in my heart a sharp shaft of sorrow, though piercing the vital, like a red hot javelin driven obliquely into my heart or the venomous bite of a serpent ?

Sita — So I, wretched woman that I am, have again become the cause of trouble to my noble lord

Rama — Though I had thus steadied my heart very firmly, still on seeing the various dear objects once familiar to me, I experience this uncontrollable agitation. For, (Verse 36) breaking through whatever effort I make, though with difficulty, to check the outburst of the emotion of grief that swells beyond bounds there spreads over me with force some indescribable distraction of the heart, as the current of water, gushing with irresistible velocity, breaks through a dam of sand

Sita — By this agitation caused by grief which has come upon my noble lord, the dreadful outburst of which cannot be arrested, my heart as it were forgetting its own sorrows is indescribably bewildered

Vasanti — (*to herself*) The king has fallen in a painful state I will therefore divert him. (*Aloud*) Let my lord honour these parts of Janasthana long familiar to him by looking at them

Rama — Just as you say (*with these words he rises and calls about*)

Sita — I believe that the devices which my dear friend thinks of to relieve his pain will only inflame it

Vasanti — (*pathetically*) Sire, Sire, (Verse 37) thou wast in this very bower of creepers, having thy eye directed towards her path, when she tarried long on a sand bank of the Godavari, having her attention attracted by the swans when she was returning seeing you very much vexed she made through fear a graceful suppliant folding of the hands like the bud of a lotus

Sita — Thou art cruel, friend Vasanti, thou art cruel, so that thou dost again and again afflict me, wretched woman and my noble lord by shaking the arrows of grief buried in the centre of the heart.

Rama —Relentless Janaki! Thou seemest to be seen here and there but thou dost not take pity upon me (Verse 38)
 Alas queen my heart is bursting, the frame of my body is falling asunder I think the world to be a void, I burn within with thick flames my helpless soul sinks and is, as it were engulfed in pitchy darkness and distraction paralyzes me from all sides, wretched man that I am, what shall I do!
 (*He is weeping*)

Sita —Alas alas my lord! he has swooned again

Vasanti —My lord Take comfort take comfort

Sita —Alas my noble lord cursed am I, since there comes over you on account of me a change of condition, which is terrible on account of your life being put again and again in danger—you who are the support of the welfare of the whole world (so saying swoons)

Tamara. —Dear child Take comfort, take comfort. The touch of thy hand alone will again be a means of reviving dear Rama.

Vasanti —What does he not even now recover! Ah! dear friend Sita Where art thou! Cause the lord of the life to recover

(*He hurriedly approaches Rama and touches him on the forehead*).

Vasanti —O joy! dear Rama has revived.

Rama —(Verse 39) This touch be-mearing as if with ambrosial unguents the internal and also the external elements of my body, though it brings me back to life suddenly, diffuses through my frame another numbness, as it were, from joy (*as if his eyes closed from delight*) Friend Vasanti, thou art fortunate

Vasanti —In what respect, my lord!

Rama —Friend, what else! Janaki is again with me!

Vasanti —Oh, my lord Rama! where is she!

Rama —(*Shows that he feels the pleasure of her touch*).
 Look surely here she is just in front of thee

Vasanti —My lord! when I, unfortunate one, am already consumed by grief for my dear friend, why dost thou add fresh fuel to the flame by this wild talk terrible even to the piercing of my vitals.

Sita. —I wish to withdraw, but this my hand, fastened as

As with adamantite cement, has become full of perspiration helplessly paralysed, and trembles as if utterly powerless, on account of the touch of my noble lord which, owing to his enduring affection, is cool and refreshing to me, which quickly assuages my long and terrible sorrow

Rama — Friend! How can you speak of wild talk! (Verse 40 first half) That hand which, wearing bracelets, was long ago taken by me in the marriage ceremony, which was familiar with (i.e. possessed the same qualities as) the rays of the moon cool as ambrosia.

Sita — My noble lord! thou art now the same.

Rama — (latter half of Verse 40) That very same hand of hers, beautiful on account of its resemblance to snow-flakes and like a tender *Jarati* shoot, has again been obtained by me. (*With these words he seizes it*)

Sita — Alas alas! charmed by the touch of my lord I have surely committed a blunder

Rama — Friend Vasanti! Having my senses fascinated (paralysed) with joy I am not master of myself on account of excitement. Therefore do you hold her for a moment.

Vasanti — Alas This is simply madness.

(*Sita quickly snatches away her hand and withdraws*)

Rama — Alas alas! what a blunder! (Verse 41). That like hand numbed, perspiring and trembling, has suddenly slipped away from mine that is numbed, moist and trembling

Sita — Alas! Alas! with eyes at one time wandering, at another fixed, at one time dazed, at another wildly rolling, he is not yet able to compose himself.

Tamasa — (*Looking at Sita with affection, admiration and love*) (Verse 42) My dear child, with her limbs perspiring having the hair erect, and quivering, has become, through the delight caused by the touch of her beloved, like the branch of a *Kadamba* tree agitated by the wind, and washed by recent showers, with its buds just appearing

Sita — (*To herself*) Ah! having thus lost control over my heart I am ashamed in the presence of revered Tamasa, what indeed will be her thoughts to behold this repudiation and yet such an affectation on my part?

Rama — (*Looking in every direction*) What is she not here! Oh cruel SITA!

Sita —Indeed I am cruel in that seeing thee in this state I yet remain alive

Rama.—Oh queen ! where art thou ? Take pity on me—Thou oughtest not to abandon me in this plight.

Sita —Ah, my noble lord This seems to be the reverse (of the truth).

Vasanti —My lord, be calm By means of thy own transcendental firmness steady thy soul, that is gone to excess (in its sorrow) Whence could my dear friend be here ?

Rama —Evidently she is not here otherwise how could even Vasanti not see her ? I wonder whether it can be a dream. But then I have not slept. How, indeed could Rama sleep Undoubtedly, it must be that almighty spirit of delusion due to my brooding (over her image) that repeatedly haunts me

Sita —It is I, cruel woman that have deluded my noble lord

Vasanti —My lord, look, look (Verse 43) Here is the car of black iron belonging to Ravana broken by Jatayu, and in front of thee are the asses with mouths like those of goblins of which the skeletons alone remain, it was from this place that the enemy having cleft with his sword the roots of Jatayu's wings rose up into the sky carrying Sita trembling (with wrath) thus resembling a cloud in which the lightning flashes

Sita —(in terror) My noble lord father Jatayu is being slain and I am being carried off, therefore help

Rama —(Pouring out his emotion) Ha ! villain, that robbed me of Sita and Jatayu's life, whither art thou going ?

Vasanti —Oh king, meteor of destruction to the race of the Rakshasas ! Hast thou even now an object of wrath left ?

Sita —Alas ! I also have become distracted.

Rama —Quite strange is my present change of condition (Verse 44) That former separation from the fair eyed one (Sita), which produced in the world the sensation of astonishment by means of the combats of brave warriors in which there were constant incidents causing diversion, assuredly ended in the slaughter of my enemies through the existence of remedies, but how is this present never-ending irremediable separation to be borne without complaining ?

Sita — Never ending! Alas! wretched woman that I am
I am undone

Rama — Oh misfortune! (Verse 45) In what place art thou, my dearest, where even the alliance of the monkey chief is of no avail to me where the strength of the apes is fruitless, fruitless too is the wisdom of Jambavat, where even the son of the wind cannot have access, and even Nala, the son of Visvakarman, cannot make a path, whither even the arrows of Lakshmana cannot penetrate!

Sita — I am made to esteem very highly that former separation (at the present moment)

Rama — Friend Vāsantī! the sight of Rama is now simply painful to his friends. How long shall I keep you weeping! Give me leave now to depart

Sita — (with emotion and bewilderment embracing Tamasa) Reversed Tamasa, my lord is now departing (sighs)

Tamasa — Dear child! Take comfort, take comfort. We also must go to the feet of Bhagirathi to perform the auspicious ceremony of the birthday rites of the long lived ones, Kus'a and Lava

Sita — Reversed lady, be pleased. Let me behold, even for a moment, the person whose sight it is not easy to obtain

Rama — I have now an associate in the performance of the Asvamedha

Sita — (with agitation) Who, my noble lord!

Rama — A gold image of Sita

Sita — (Dealing a sigh of relief with tears) Thou art now indeed my noble lord, my lord has now plucked out the dart of the shame of my repudiation.

Rama — Let me now comfort my tear bedewed eye by looking at that

Sita — Blessed is she (the image) that is highly esteemed by my noble lord and that by pleasing my lord has become the pillar of the world's hope

Tamasa — (embracing her with smiles and tears of affection) Oh my dear child in speaking thus thou praisest thyself

Sita — (hanging her face down with a sad but expressive smile) I am laughed at by the revered Tamasa.

Vāsantī — This meeting is a great favour to me. But

For thy going let it be so ordered as to prevent any neglect of duty

Rama — Vacanti has now become unfavourable (to me)

Tamasī — My child, come, we must go

Sita — (*sorrowfully*) Let us do so

Tamasī — But how canst thou go, (Verse 46) the contact of whose eye, lengthened with longing as it were and avetted on thy beloved, can be checked only with heart rending efforts

Sita — my repeated bow to the lotus-feet of my noble lord, a sight of which is only procured by extraordinary merit (*dharmasiddhi*)

Tamasī — Dear child Take comfort, take comfort

Sita — (*Coming to herself*) How long can one expect to behold the full moon through an opening in the clouds?

Tamasī — Oh wonderful is the chain of events (arrangement of incidents) (Verse 47) The pathetic sentiment, though one in itself, being modified by various occasions, seems to assume different forms as it were, as water assumes the various modifications of eddies, bubbles, and waves and it is all, nevertheless, but water only

Rama — O prince of balloons, come here

(*All rise*)

Tamasī and Vacanti — (*To Sita and Rama respectively*) (Verse 48) May the earth and the river of the gods together with such divinities like ourselves and that great preceptor, the originator of metre, and the sage Vashistha, too, accompanied by Arundhati bestow upon you blessings leading to great future prosperity

(*Exeunt all*)

Act IV.

(*Enter the deities etc.*)

First — Saudhatiki observe the delightful appearance which the revered Valmiki's hermitage presents to-day on account of the elaborate preparations made for the guests who are assembled here in large numbers. For, (Verse 1) the deer belonging to the hermitage drinks to his fill of the warm and sweet scum of the boiled wild rice that remains over and above what has been consumed by his beloved doe that has

recently brought forth young ones, and the fragrance of the cooking of vegetables mixed with the fruit of the jujube is diffused abroad slightly blended with the spreading odour of cooked rice mixed with ghee.

Saudhātaki —Welcome are the gray bearded folks of various descriptions who have been the cause of this holiday

First —(Laughing) Your reason for showing respect for the elders is a peculiar one indeed!

Saudhātaki —O Dāndāyana what is the name of the guest but has come to day bringing with him a great company of old folks?

Dāndāyana —A truce to your joking! The fact is, it is the revered Vāshīṭha who has to day arrived from the hermitage of Rshyaśiṅga conducting the wives of the great king Dasaratha with Śrāndhātā at their head. Then why do you chatter in this wild way?

Saudhātaki —Ah! Vāsīṣṭha?

Dāndā —Certainly

Saudhāt —I however thought he was a tiger or a wolf

Dāndā —How so! what do you mean?

Saudhāt —Why, the moment he arrived he greedily feasted up on that poor tawny calf

Dāndāyana —In acceptance of the holy text—the *Vadhūparṇā* should be accompanied with a dish of fleshmeat—householders offer a heifer a big bull or a goat to a Śrotriya coming as a guest. And the writers of holy law enjoin this as a duty

Saudhātaki —Oh you are crught.

Dāndā —How so!

Saudhāt —For, when the worshipful Vāsīṣṭha arrived the heifer was slaughtered. But to-day when the royal sage Janaka came the revered Vālmīki offered the *Vadhūparṇā* with simple curds and honey, while he let off the heifer

Dāndāyana —The holy sages prescribe this mode of reception only in the case of those who have not abstained from flesh, but the revered Janaka has abstained from flesh.

Saudhāt —For what reason?

Dāndā —The moment he heard the sad calamity that befell Sītā, he took to the life of an anchorite and it is some years since he has been practising religious austerities in the penance grove of Chandradvīpa.

Saundhā'aki —Why then has he come here?

Dānda —To see the revered Vālmiki, his old and intimate friend.

Saundhā —Has he had an interview with his relations to-day or not?

Dānda —It was only just now that the revered Vasishṭha sent the venerable Arundhati to Kausalyā to say 'thou must come in person and see the king of Videha.

Saundhā —Just as these old folks are met together, let us likewise meet the boys and celebrate by playing the festive occasion of a holiday. Where then is Janaka? (*They walk about*)

Dānda —Here is that aged royal sage Janaka, an expounder of Dharma who having paid his respects to Vālmiki and Vasishṭha now takes up his seat at the root of the tree outside the hermitage who (Verse 2) indeed is tormented by grief for Sītā ever clinging to his heart, like an old tree with fire spreading within. (*Exeunt both*).

End of mixed Vishlambhaka.

[*Then enters Janaka*]

Janaka —(Verse 3) The grief produced by that great calamity, inflicted upon my child, which was sharp, heart-wounding and painful does not cease, but being poignant and continually felt, and as if ever fresh though of long standing, still grinds through my vitals like a saw. What a hard fate! My wretched body, though its essential elements are dried up by old age, by overbearing grief and again by frequent penances as Paraka, Santapana and others, and thus deprived of its support, does not fall dead, and the Rishis think those sunless worlds called Andhatamra are allotted to those who slay themselves. The terrible agony of my grief, which is as it were fresh even after many years and the vividness of which is brought out by continual brooding, does not cease. Oh! dear Sītā, sprung from sacrificial ground, such is the lot of thy birth that has developed itself, that on account of shame I cannot even weep freely. Alas! my daughter! (Verse 4) I remember thy lotus like face as a child, prone to capricious smiles and tears, in which glittered the points of some soft budlike teeth, the sweet prattle of which was faltering and senseless. O revered Earth, you are very hard

hearted, indeed! (Verse 5) Why did you bear, O cruel one, the destruction in that manner of that daughter of yours whose greatness you the fire, the sages, Vasishtha's wife and Ganga, nay even the divine sun, the progenitor of Raghu's race himself, knew, whom you brought forth as the goddess of speech did learning and who herself was of divine rank like any of the preceding?

(Behind the curtain) This way, this way, your exalted ladyship and great queen

Janaka —(Looking) Ha! the revered Arundhati, with Gṛashti showing her the way (rising up) But whom could he mean by great queen? (observing) Ah, ah! How is it that she is my dear friend Kausalyā, the lawfully wedded wife of the great king Dasaratha! Who could believe that it was she! (Verse 6) She was in the house of Dasaratha like the goddess of prosperity Or rather she was the goddess of prosperity herself, what need of the particle of comparison! Alas! that very lady has become as it were a changed being by the power of fate, a strange being of grief all compact, alas! the reverse of destiny! (Verse 7) The sight of that very person, who was formerly an embodied feast to my eyes, has now become intolerable like brine to a wound

(Then enter Arundhati, Kausalyā and Chamberlain)

Arundhati—I tell thee the command of the spiritual guide of thy family addressed to thee was this—thou must come in person and see Videha's king—it was for this reason that I was sent, then why this great hesitation at every step!

Kanchuki —Queen! fortify thyself I request thee to comply with the injunction of the revered Vanshtha

Kausalya—The necessity of beholding the lord of Mithila at such a time makes all my sorrows break out again at once I cannot compose my heart, the main roots of which are cracking.

Arundhati —What doubt is there about this? (Verse 8) The sorrows of mortals, produced by separation from relations, though continually felt, become at the sight of some very dear person intolerable, and surge around us as if with a thousand streams

* In the text this sentence has by oversight been printed above verse 6 instead of below it.

* Kausalya —How can I show my face in the presence of that royal sage her father after what has happened to my dear daughter in law!

Arundhati —(Verse 9) Here is thy estimable relation, the chief of the house of Janaka to whom the saint Yajnavalkya expounded the whole knowledge of Brahma.

Kausalya —Here is that royal saint, the father of my dear daughter in law, the delight of the heart of the great king (Das aratha) Alas! alas I am made to remember those days which were charming on account of the absence of dejection O Destiny! All that is no more

Janaka —(*approaching*) Revered Arundhati, Janaka of Videha whose banner is the plough bows to you. (Verse 10) With head resting on the ground I honour thee by whom thy husband though a storehouse of holy light, though certainly greatest even among the great sages of old, considers himself purified, thee who art the cause of welfare to to the three worlds, who art to be worshipped by the whole earth like the goddess of the dawn

Arundhati.—May the supreme Light shine upon thee! May the god that ble as and stands beyond the reach of darkness purify thee!

Janaka —Worthy Gṛasht is that mother of the king who protects his subjects, all right!

Kanchuki —(*To himself*) We are cruelly and undeservedly reproached (*Aloud*) Royal saint! Thou oughtest not to inflict fresh sorrow, as thou dost by this anger, upon the queen, who is already very sorrowful, and has long lost the sight of the moon face of dear Rama. It was surely some lamentable misfortune of dear Rama also. For hearing that some dreadful slander was spreading everywhere among the citizens and the country folk, who, being mean minded, would not believe in the purification by fire, his Majesty committed that piece of cruelty

Janaka —(*angrily*) Ha! who indeed is this so-called fire that he should presume to purify my daughter? Alas! After we have been insulted by Rama, we are again insulted by persons talking in this way

Arundhati —(*Sighing*) Even so! To mention fire in connection with my darling is derogatory The word Sita speaks enough. Alas, daughter! (Verse 11) As for thy standing

to me in the relation of pupil, let that be as it is, in any case the excellence of thy purity strengthens my adoration for you, whether childhood or womanhood be thine, surely thou art to be worshipped by the worlds, in virtuous beings virtues are the object of reverence, not sex nor age

Kausalya —Alas! my woes burst forth (*saints*)

Janaka —Alas! what is this?

Arundhati —Royal sage, what else could it be! (Verse 12) That king, that happiness, those children, and those days,—all this was recalled to her mind on beholding thee, her friend and then in the hour of that terrible reverse of condition thy friend lost her senses, for the minds of matrons are soft as a flower

Janaka —Alas! alas! truly I have become cruel in every way, since I do not receive affectionately the beloved wife of my dear friend, seen after a long time. (Verse 13) He was a worthy relation, he was a dear friend, he was my own heart, and he was to me incarnate joy, and the whole object of my life, body and life and whatever is dearer than these—what was not the beloved and august king Dasaratha to me! Alas! this is that very Kausalya, (Verse 14) Whatever great offence she or her lord had committed in private I became separately the person to be blamed by husband and wife afterwards it depended upon me whether they should be reconciled or continue to be angry, but enough, why should I call to mind what overcomes and consumes my heart?

Arundhati —Alas! Her heart has become motionless on account of her breath being long suspended

Janaka —Oh dear friend! (*besprinkles her with the water in his gourd*)

Kanchuki —(Verse 15) Wonderful! Fortune, having first shown like an agreeable friend an unmixed favourableness, afterwards becoming terrible in her unexpected reverse, increases exceedingly the anguish of the mind.

Kausalya —(*Recovering*) O child Janaki, where art thou! I remember the lotus of thy beautiful face on which a pure smile used to play, the chief ornament of which was the glory due to the recent celebration of marriage. Brighten my lap once more, dear child with your limbs lovely like glittering moonlight. The great king would always

ay—This is the daughter-in-law of our mighty ancestors of the race of Pāgu but as Janakī's daughter she is only a daughter to us.

Kinchiki —It was as the queen says (Verse 16) Although the king had five children the foe of Subhū was especially dear to him and although he had four daughters a law 901 was as dear to him as his own daughter Śanta.

Janakī —Oh my dear friend great king Dasaratha! Thus thou art in every way dear to my heart how can I forget thee? (Verse 17) Ordinarily the parents of the girl honour the near relations of their son-in-law in our connection that was inverted thou wilt strive to please me, thou being such hast been snatched away by Death, and 914) also the cause of our connection, but survive on this my life, a sinner in this horrible hell of a world.

Kausalyā —Daughter 911 what am I to do! This cursed life firmly abiding firm and listened with admiration cement does not leave me wretched woman that I am.

Arundhati —Take comfort, princess occasionally one must even depart from tears moreover don't you remember what your family preceptor said at the hermitage of Pish 917 saying that what was fated to happen took place but that it would end in good?

Kausalyā —How can I expect such a thing, all whose hopes are past fulfilment!

Arundhati —Then what dost thou think, princess! Do you think that it was a false utterance! Surely it will come to pass, thou oughtest not indeed to think otherwise, noble matron of the Kshatriya race. (Verse 18) Let there be no doubt with respect to the utterance of Brāhmanīs to whom the supreme light is revealed, for an excellent fortune waits upon their word, they speak not an ineffectual speech.

(A great noise behind the scenes All listen.)

Janakī —Oh! to-day being a holiday in honour of guests, it is the noise of boys engaged in unrestrained sport.

Kausalyā —Indeed, childhood is the time when joy is easily attained (observing) Ha! who is this in their midst that refreshes my eyes with proud limbs, beautiful and soft, adorned with grace like that of dear Pīma when young!

Arundhati —(with tears of joy, to herself) This is that secret like ambrosia to my ears communicated to me by

Gangā, but I do not know which of the two, Kusa and Lava, this youth is. (*Aloud*) (Verse 19) Who is this that being seen suddenly produces on my eyes the effect of ambrosial collyrium, dark and soft like the leaf of the lotus, decorated with the lock (of hair on his head), of noble beauty, adorning as it were with his grace the crowd of boys, as if he were that darling of mine, the joy of the house of Raghu, again become a child?

Kanchuki.—This boy must surely be some Kshatriya in the condition of a religious student, I think.

Janaka.—So he is, for—(Verse 20) on his back he carries two quivers, one on each side, the heron feathers of the arrows in which are kissed by his hair, his breast streaked with the purifying mark of light ashes, has on it the skin of the deer, his lower garment dyed with red madder is held fast by a girdle of Murva grass, and in his hand he has a bow with a rosary and also a Pippala staff.

Revered Arundhati! What dost thou surmise? Whence does this boy come?

Arundhati.—We have come only to-day.

Janaka.—Worthy Grishti! I feel exceedingly curious. Therefore go and ask the revered Valmiki himself and say of the boy "certain old people here wish to see thee."

Kanchuki.—As your Majesty commands (*Exit*)

Kausalya.—What say ye? Will he come when called in this way?

Janaka.—How can good manners be wanting in one of such a noble form?

Kausalya.—(*observing*) How is this? That dear youth, after listening with modesty to the speech of Grishti and dismissing the hermit boys, is coming towards us.

Janaka.—(*observing him for a long time*). Ha! this is 'strange' (Verse 21) There is an excess of great qualities in him softened by modesty, youth and candour, capable of being discerned by the wise, but not by the unwise. This (excess of qualities) carries away my mind though dulled by stupor as a very small piece of lode-stone attracts a mass of iron.

Lava.—(*entering*) How shall I address my salutation to these persons whose names, rank and family I do not know, although they command my respect? (*Thinking*) This mode

A salutation is unobjectionable, as the elders say. (*Approaches respectfully*) Lava thus bows to you in succession.

Arundhati and Janaka —Blessed boy, may you live long!

Kausalya —Dear child live long!

Arundhati —Come here, dear boy (*Seizing Lava on her lap, to herself*) Happily, not only has my lap, but also the cherished desire of my heart been fulfilled after a long time

Kausalya —Dear child! Come here too (*taking him on her lap*) Oh! not only by his bodily frame which is dark and shining like a half-opened blue lotus, but also by his voice which is very deep like the cry of swans whose throats are astringent with (*devouring*) the filaments of lotuses does he resemble Rāma, the touch of the boy's body, soft like the fully developed interior of a lotus, as like the touch of Rāma's. My child! let me look at thy lotus-like face. (*raising his chin, observing it closely, with tears and feeling*) Royal saint! dost thou not see! When closely examined his face resembles the moon-like face of my dear daughter-in-law.

Janaka —I see, my friend, I see.

Kausalya —Alas, my heart that is as if distracted prattles something strange with reference to the boy.

Janaka —(Verse 22) In this boy are manifested, as it were perfectly mirrored, all the very form, all the very grace of my daughter and of the chief of the house of Raghu, there is the same voice, the same natural modesty, and the same auspicious majesty Ah destiny! why does my mind run wavering in delusive paths!

Kausalya —Dear child! hast thou a mother! or rememberest thou thy father!

Lava —No, no.

Kausalya —Then whose son art thou!

Lava —Of the revered Vālmīki.

Kausalya.—O! my darling! say what is fit to be said.

Lava.—This is all I know.

(*A voice behind the Scenes*).

Hear! hear! soldiers! Truly, this prince Chandraketu commands that no one is to trespass on the neighbourhood of the hermitage.

Arun and Jan. —Ha' ha' That dear Chandraketu is to be seen to-day coming as he does on the occasion of guarding the sacrificial horse, is surely a happy day.

Kausalyā — 'The son of dear Ialsbmans commands,' such are the words I hear—charming like drops of nectar

Lava — 'Noble Sir' who is this man named Chandra-
ketu?

Janaka —Thou knowest Rama and Lakshmana, the sons of Dasaratha?

Lava —They are the heroes of the poem called Rāma-
yana.

Janaka —Just so

Lava —How then can I not know them?

Janaka —Chandraketu is the son of that Lakshmana

Lava —Son of Ūrmilā then and the grandson of the royal sage king of Mithila

Arund. —(Smiling) Oh! the boy has shown a great knowledge of the poem

Janaka —(Reflecting) If you are so conversant with that history, then answer me this question What are the names of the children of these sons of Dasaratha and from what wives they were severally born?

Lava —This part of the poem has not been heard before by me or by any one else

Janaka —What! has it not been composed by the bard?

Lava —It has been composed, but not published However a certain portion of it has been arranged in a different form, full of sentiments and rendered fit for dramatic representation, and after writing it with his own hand, the revered sage has sent it to the sage Bharata, the author of the aphoristic work on dramaturgy

Janaka —With what object?

Lava —That revered sage Bharata will cause it to be acted by the Apsaras.

Janaka —All this sounds extremely wonderful.

Lava —Moreover the revered Vālmiki has been exceedingly careful in this matter That manuscript was sent to the hermitage of Bharata with some pupils and my brother was despatched, bow in hand, as their escort to ward off any possible danger

Kausalyā —My dear child! hast thou a brother too?

Lava —I have, the noble Kusa is his name

Kausalya.—By the word 'noble thou meanest to say he is the elder—

Lava —Even so, he is indeed my elder by order of birth.

Janaka —What, are you twins?

Lava —Quite so

Janaka.—Child, tell me to what point has the composition of the poem been brought down?

Lava —After the king distracted by the lying calumny of the people had banished Sita the queen sprung from sacrificial ground, Lakshmana, having left her alone in the wood with the pains of child birth approaching, returned—here the story stops.

Kausalya.—Oh! my dear child with beautiful moon like face! I wonder what crowning termination of the cruel sport of fate befell thy flower body when thou wast left alone in the wood.

Janaka —Alas, my child! (Verse 23) Having experienced that insult and the dreadful forest, and that pain produced by the hour of child birth, when the hosts of eaters of raw flesh were encompassing thee about, thou must surely have repeatedly thought of me as a protector in this fear.

Lava —(To Arund.) Noble lady! who are these?

Arund —This is Kausalya, this is Janaka. (*Lava surveys with great respect and sorrowful interest*)

Janaka.—Oh! the wickedness of the citizens! Oh! the precipitate action of king Rama! (Verse 24, first half) While I brood unceasingly over this terrible thunderstroke of calamity, it seems to me the time has come for my wrath to blaze forth either with curse or bow

Kausalya.—(*With dismay and trembling*) Revered lady, help! help! appease the incensed royal rage

Lava —(Verse 25) Such is mostly the state of mind of the spirited that have received an insult

Arund —King! Rama is your son, and the poor subjects are to be protected

Janaka —(Verse 24—the latter half) But in Rama's case, peace to these both, for he is my treasure in the form of a son, the citizens are chiefly composed of Brahmanas, children, old and decrepit persons and women.

Boys —(*entering in a state of excitement*) Friend, we have heard of a certain creature which they call a horse in the country and we have seen the beast to-day with our own eyes

Lava —They speak of the "horse" in treatises on animals and warfare, tell me then how it looks.

Boys —Listen. (Verse 26) Behind he carries a flowing tail, and that he waves continually, he has a long neck, his hoofs are full four in number, he eats grass, he sheds lumps of dung of the size of a mango, but what is the use of description? He is going far off, come, come, let us go after him (They drag him by his deer skin and his hands)

Lava —(*With = face expressing interest, consciousness of offending and modesty*) Noble people, look, I am carried off by these boys (*he runs about quickly*)

Arun, and Jana. —Sate thy curiosity, dear child

Kausalya —I as well you feel gratified by the speech and form of one who has the forest in him. Revered lady, when I do not behold him, I feel as if I were robbed, therefore let us advance and follow with our eyes for a time that boy of long life, as he runs.

Arun. —How canst thou keep in sight that active fellow who must have gone a great distance by this time?

Kanchuki —(*Entering*) The revered Vālmiki saith—
"In due time you will know all this."

Janaka —This is of very grave import. Revered Arun dhatt, friend Kausalya, worthy Onshiti! We will ourselves go and see the revered Vālmiki (*except all the old people*).

Boys (*entering*)—Let our friend look at the wonderful sight.

Lava —I see and understand. Surely this is a sacrificial horse

Boys —How do you know that?

Lava —Surely, you fools you must have read the section devoted to it. Do you not see? For such a horse there are guards armed with corselet, staves and quivers one hundred of each sort? This force is evidently composed of soldiers so armed. If you do not believe all this go and ask

Boys —Ho! Ho! For what reason does this horse roam about guarded?

Lava —(*Withfully to himself*) Oh' As'vamedha is indeed the mighty test of the superiority of world subduing Kshatriyas—that casts reproach upon all the rest of the warrior tribe

(*Behind the Scenes*).

(Verse 27) Thus horse is the banner or rather the proclamation of valour of the only hero of the seven worlds, the foe of the race of the ten headed Ravana.

Lava —(*With pride*) Ah' how irritating the words are!

Boys —What say ye! The prince is clever indeed!

Lava —Ho ho' Is then the world void of Kshatriyas that proclamations are made in such a style!

(*Behind the Scenes*)

You, sir! whence can there be Kshatriyas as compared to the great king!

Lava —Fie upon you impudent babblers! (Verse 28) If they (Kshatriyas) are, they do exist, but what means this threatening proclamation to-day! Why utter these words! Here I carry off that (boasted) banner of yours. Ho' you boys, surround the horse and drive it with clods of earth. Let the poor thing graze among the deer

(*Enter a man full of indignant pride*)

Man —Curs'd on thy thoughtlessness! what didst thou say! Surely the lines of very fierce soldiers will not put up with an insolent speech even from a boy Prince Chandraketu is difficult to be subdued, so run quickly along yonder thicket of trees before the prince who has his mind occupied with the delight of beholding this wonderful wood advances.

Boys —Prince, enough of this horse! the lines of soldiers with flashing weapons threaten the prince, and the hermitage is far hence, therefore let us flee with the leaps of deer

Lava —(*Smiling*) What, are the weapons really flashing? (*Using his bow*) (Verse 29) Let this bow, lapping with the tongue of its string its broad tooth like point, emitting forth a terrible hoarse roar, enlarge its maw, imitating the yawning of the machine-like jaws of death grinning when busy in swallowing (the world)

(*All walk round in proper order and depart*).

End of Act IV.

Act V.

(*Behind the Scenes*) Ho soldiers! Succour has come to us! succour has come (Verse 1) Surely here — Chandraketu advancing, having heard the noise of our fight, in a chariot drawn by swift horses, which are galloping being furiously urged on by Sumantra, having his bannerpole of *lotidara* wood violently shaking on account of the uneven ground (*Enter in a chariot driven by Sumantra, Chandraketu, bow in hand and with a feeling of joy and hurry mingled with wonder*)

Chandra — Worthy Sumantra, see, see (Verse 2) Here is the hero boy of unknown lineage, having his lovely face flushed with slight anger, having his five locks dancing up and down, that showers in the front of battle a rain of arrows upon my troops with his bow, the tips of which continually twang with the string Wonderful! Wonderful! (Verse 3). The hermit-boy, being single handed, resembling a new and unknown scion of the house of *Raghu*, excites my admiration, whose arrows flame by thousands on all sides among the dense array of soldiers, arrows—which cleave with a terrible clash the temple joints of the elephants

Sumantra — Long lived one! (Verse 4) Having beheld the boy exceeding in might gods and demons and possessing also a form similar (to Rama), I call to mind Rama when he had taken in hand his bow to destroy the foes of *Vishvamitra's* sacrifice

Chandraketu — But my heart is ashamed because many direct their efforts against him alone (Verse 5) For this boy alone — surrounded by my soldiers, the broad palms of whose hands are full of multitudes of weapons fiercely flashing with excessive pride, whose chariots ring with tinkling golden bells, who are tumultuous with elephants resembling clouds and raining down showers of rut,

Sumantra — Dear boy! what could these soldiers do against him if they were united? Much more (are they helpless) when scattered.

Chandraketu — Worthy sir, make haste, for this warrior has begun to make a great havoc among our dependents For, (Verse 6) the hero, amplifying the noise of his bow string, which gives pain to the ears of the herds of elephants that

*
 roar in the mountain bowers, that (noise) is swollen by the loud beating of drums, makes, with the heaps of heads and trunks which are still struggling and terrible, the earth as if strewn with the remnants of food rejected by the wide mouth of death sated with slaughter.

Sumantra.—(*To himself*) How can I allow dear Chandraketu to engage in single combat with such a warrior? (*Thinking*) But I have grown old in Raghu's line and now that the fight is impending, what way is there?

Chandraketu.—(*with astonishment, shame and excitement*)
 Alas my troops have retired on every side!

Sumantra.—(*Driving forth the chariot*) Prince of long life! that hero is within your call.

Chandraketu.—(*Forgetfully*) Noble sir, what name did the heralds proclaim as his?

Sumantra.—Lava.

Chandraketu.—(*Verse 7*). Ha! great-armed Lava, what hast thou to do with these soldiers! Here I am, attack me, let fire be quenched in fire.

Sumantra.—Prince! look, look! (*Verse 8*) Being summoned by thee, this youthful hero turns back from the slaughter of the army, as a haughty lion's whelp on hearing the roar of clouds from destroying the ranks of elephants.

(*Then enters Lava with steady and haughty strides*)

Lava.—Bravo, prince, bravo! Truly thou art a descendant of Ikshvâku, therefore I shall just come (to meet you).

(*A great noise behind the curtain*)

Lava.—(*Turning back proudly*) What! do these leaders of the army though defeated return eager for battle, and now attack me. Curse on the wretches! (*Verse 9*) Let this great, confused and wanton roar rising on every side like the flood of the sea agitated by the wind of the day of doom be swallowed by the accumulated flame of my fierce anger, which is like the submarine fire from the mouth of the Vudava stirred by dashing against mountains. (*He walks about quickly*).

Chandraketu.—O! youth! (*Verse 10*) Thou art dear to me even from thy wonderful eminence of virtue, therefore thou art my friend, whatever is mine is thine also, then why dost thou deal carnage among thy own dependants? Surely I Chandraketu am the only touch-stone of thy pride (of valour).

Lava —(*Turning round with joyful excitement*)
— — — — — speech of the
 then what have

(*A fresh tumult behind the scenes*)

Lava —(*with anger and disgust*) Alas, alas! I am annoyed by these men again and again impeding my meeting with the hero (*He advances towards them*)

Chandraketu —Worthy sir! behold this sight worthy to be beheld (*Verse 11*) This hero, having his eye fixed on me with pride mingled with curiosity, having his bow raised aloft, being followed by my army, resembles a cloud that bears the bow of Indra, driven to and fro by a violent wind in two (opposite) directions.

Sumantra —The prince only is able to see him, but I am simply overpowered with amazement

Chandraketu —O princes! (*Verse 12*) Shame to you and shame to me, that you have thus engaged in battle treating him your equal, you innumerable, mounted on elephants, horses and cars, against this one foot soldier, you sheathed in mail against one wearing the holy deer skin as a garment, you mature in age against one whose body is lovely by reason of youth

Lava —(*with pain*) What! does he even pity me! (*thinking*) Good! in order to prevent waste of time I will paralyse the hosts with the weapons of stupefaction. (*Throws himself into an attitude of contemplation*)

Sumantra —Ho! how is this that the uproar of our army ceases all of a sudden!

Lava —I shall now see that bo'd one (*Chandraketu*)

Sumantra —(*with excitement*) Prince I think that the boy has invoked the Jambhaka missile.

Chandraketu —What doubt can there be as to that! (*Verse 13*) A terrible blinding so to speak, of darkness and lightning afflicts (renders useless) the eye even when concentrated to behold objects, for it is first swallowed by gloom and then set free, moreover this army stands motionless as in a picture, surely it must be the weapon of stupefaction working with invincible power Wonderful! wonderful! (*Verse 14*) The heaven is overspread with stupefying weapons, black like the darkness accumulated in bowers within the bowels of hell,

the flames of which gleam with a yellow brightness like that of brass flashing when heated and which are as if the peaks of the Vindhya mountain the caverns of which are brownish with the lightning and clouds closing on them and which (peaks) are blown off by harsh and fierce winds at the time of the destruction of the world

Sumantra —But whence can he have derived the knowledge of the Jumbhaka weapons?

Chandraketu —I suppose from the revered Valmiki.

Sumantra —It cannot be so dear prince with regard to missile and particularly with the Jumbhaka missile (Verse 15) These were the offspring of Kṛuṣaṣa from him they passed to Kausika he handed them over to dear Rama and with him they rest now

Chandraketu —Others too, whose minds are filled with the light of Sâtra and who are the seers of holy mantras see everything themselves (without being taught)

Sumantra —Prince! be on thy guard thy rival hero has returned

Two princes —(each to the other) Oh, how noble looking this prince is (They look'd each other with love and affection) (Verse 16) Can it be our chance meeting can it be the excellence of his qualities, or an ancient acquaintance intimately formed in some previous life or some relationship between us two unknown by the power of fate! My heart becomes all attention on beholding him

Sumantra —Generally this is the way of living beings that one person feels an ardent affection for some other person, which worldly people call friendship of the planets and love at first sight, the wise say that love is indescribable and without any apparent cause (Verse 17) There is no preventing that liking which is causeless for that is a thread composed of affection knitting together beings internally

The two princes —(each to the other) (Verse 18) How am I to discharge arrows against this body, lovely like a polished fillet, on meeting which my frame through the desire of embracing it has its hair standing on end! (Verse 19) But what resource have I in dealing with one who has displayed his stern valour unless I employ weapons or what is the use of weapon of which such a man is not made the mark! What

will he say of me, if I thus turn back from the fight, though weapons are uplifted? For the warrior's code of honour, being stern in its spirit, obstructs the course of affection

Sumantra —(*Marking Lara, with tears to himself*) My heart, why dost thou become unsteady in a strange way? (Verse 20) That which was the germ of my hopes was already taken away by fate, when the creeper has been already cut down, whence can there be the advent of a flower?

Chandraketu —Venerable Sumantra, I get down from the chariot

Sumantra —And for what purpose?

Chandraketu —In the first place this hero may be honoured, secondly, worthy sir, I shall be thus observing the custom of the warrior caste properly "Men in chariots do not fight with men on foot," so say those that know the law

Sumantra —(*To himself*) Alas! I am brought into a difficult situation (Verse 21) How can one like me forbid a righteous proceeding or how can I approve an action of which rashness is the only essence?

Chandraketu —When even the elders of my family consult your worthy self, the dear friend of their father, on doubtful questions, pray why does the noble one now hesitate?

Sumantra —Long lived one, your sentiment is quite consistent with the rules of duty (Verse 22) This is the law of battle this is the everlasting code (of honour), for this is the path of heroic action of the lions of the house of Raghu

Chandraketu —The words of the noble one are most fitting (Verse 23) Thou knowest the chronicles and the legends and the treatises of law, and the custom of the house of Raghu

Sumantra —(*Embracing him with tears of affection*) (Verse 24) Dear Loy! How few indeed are these days that have passed since thy dear father, the slayer of Indrajit, was born! His son also follows his heroic conduct. For unstately the race of Dasaratha has obtained stability (by worthy representatives)

Chandraketu —(*with pain*) (Verse 25) When the eldest of Raghu's house is without an heir, how can there be true stability of our race! Reflecting on this, the three other elders of our family are tormented with grief

1. Sumantra —Alas! torturing to my inmost heart are these words of Chandraketu

Lava —Woe to me! My feelings are of a mixed kind. (Verse 26) As the night-lotus joys when the moon rises, so does my sight when he appears, but this arm of mine longs for battle, (arm) which is fond of my heavy bow tuneful on account of the string that resounds with a terrible twanging and that (arm) clearly reveals its awful heroic ardour

Chandraketu —(*Descends from the chariot*) Worthy sir, Chandraketu of the solar race salutes you

Sumantra —May the great primal Lord grant thee success over thy enemy. Moreover, (Verse 27) may the sun who is the father of thy race, befriend thee in fight, may Vasishtha, who is the spiritual father even of thy fathers, give thee joy my son! thou have the might of Indra and Vishnu, of Agni and the Maruts, and of Garuda and may the charm of the twang of Rama's bow string and of Lakshmana's give thee victory

Lava —Prince! Thou truly appearest exceedingly splendid when in thy chariot, enough, enough of this excessive courtesy

Chandraketu —Then let the high souled one for his part adorn another chariot

Lava —Worthy sir, cause the prince to ascend his chariot

Sumantra —Do thou also comply with the request of dear Chandraketu

Lava —What hesitation can there be in employing one's own implements? But we are dwellers in the forest unaccustomed to the management of chariots.

Sumantra —Thou knowest, my son, how to behave in accordance with pride and courtesy, if moreover, Ramabhadra, the descendant of Ikshvaku, were to behold thee such as thou art, then his heart would gush with affection

Lava —Revered sir! That royal sage is said to be a good man (*with an expression of shame*) (Verse 28) We indeed are not so badly disposed as to impede sacrifices, moreover, who in this world does not greatly respect that king on account

of his virtues! Nevertheless, that speech of the guardians of the horse did indeed stir me to wrath because it awfully insulted the whole warrior tribe

Chandraketu —(*Sending*) Dost thou feel impatience (jealousy) even at the excess of my father's glory?

Lava —Never mind whether I feel impatience or not But I ask this question Since we hear that the king of the race of Raghu possesses self restraint—he is not himself insolent, nor does insolence spring among his subjects, how comes it that his men utter speech fit only for Rakshasas! (Verse 28) The sages say, "the speech of the mad and the insolent is demoniacal, that is the source of all enmities, for that is the bane of the world" In such words they blame that kind of speech, but the other kind they praise (Verse 30) And wise men call that same speech, which is true and agreeable, which yields the objects of desires (like milk), which banishes misfortune which produces fame, which destroys sin—the cow, the mother of prosperity

Sumantra —This boy, the pupil of Valmiki, has a pure character and speaks what is proper with a purity of speech that belongs only to sages

Lava —But as to thy question, Oh Chandraketu—dost thou feel impatience at the excess of my father's glory—I have this to ask—are the virtues of the warrior caste restricted in their manifestation to one individual?

Sumantra —Thou dost not know the king of the race of Ikshvaku which makes you say so Therefore cease from asserting too much (Verse 31) Thou hast certainly displayed thy courage by the slaughter of the soldiers But thou oughtest not to persist in the case of the subduer of Jamadagnya

Lava —(*with a laugh*) Worthy Sir! what cause for boasting is there in this that the king is the subduer of Jamadagnya? (Verse 32) Since it is a well known fact that in speech consists the might of Brāhmanas, as to the might of the two arms—that belongs to Kshatriyas, Jamadagnya who took weapons in hand was a Brāhmana, what praise to that king for subduing him!

Chandraketu —(*with an air of agitation*) Worthy Sir! have done with this exchange of words (Verse 33) This

Now is a new and wonderful incarnation of manliness, in whose eyes even the revered son of Bhṛgu is no hero and who does not know the holy actions of my father, on account of which the ample boon of security was obtained by the seven worlds.

Lava —Why who does not know his exploits and the greatness of the lord of Rāghu's race! It indeed something might be said—but I suppress it (Verse 34) Those old men are people whose deeds are not to be criticize, let them be. Why describe them! For, they whose glory is uniminished even by the slaughter of the wife of Duryōdhan are the great ones in the world. And those three steps which were taken in the battle with Khara though not quite in retreat and Hanu's skill in subduing the son of Indra—on that head also people are well informed.

Chandraketu —Oh thou that hast broken through all bounds of decorum in reproaching my father in truth thou boastest over much.

Lava —Ha! he frowns even at us.

Sumantra —Their anger has blazed forth. For, (Verse 35) tremor produced by intense feeling agitates their kno's of hair fastened up on their head, their eyes which are naturally a little red like a leaf of the pink lotus, spontaneously assume a fiery glow, their faces, on account of the knitting of their eye-brows suddenly dancing, wear the beauty of the moon with its spots made prominent, or of a lotus over which bees are hovering.

The Princes—Then let us go to a spot suitable for fighting.

[Exit all]

Act VI.

(Enter a pair of replenished Yudhishthiras in an armed chariot.)

Vidura —Ha! the valorous deeds of these two princes of the race of the sun who have suddenly engaged in a terrible combat, having the spirit of their warrior-caste kindled to a flame—deeds that confound with amazement gods and demons! For, my beloved, behold! behold! (Verse 1) Of the warriors stretching the bow on which the bells tinkle, producing

a gungling sound, loud resounding on account of the end of the bow, the big string of which is twanging, and as showering arrows unceasingly, the marvellous combat goes on terrible to the worlds (Verse 2) And for the manifold welfare of both the champions is sent forth, loud like that of a cloud, the booming of the celestial drum. Therefore let us discharge continually on both these heroes a rain of flowers the falling of which is charming on account of numerous and full blown golden lotuses, which is lovely with the honey of a multitude of tender jewel buds from the trees of the immortals.

Female Vidyā —But why has the heaven in a moment become yellow as if by means of streaks of lightning suddenly flashing forth?

Vidyā —What! does there indeed to-day (Verse 3) take place the opening of the lids of the eye of Śiva set in his forehead, flashing forth with a brightness like that of the sun whirled round by the whirling of Tvashtri's wheel! Ah! I perceive Chandraketu, being provoked, has employed the unrivalled weapon which is presided over by the deity of fire from which issue forth streaks of fire. For at present (Verse 4) the multitudes of heavenly cars have indeed fled with their banners and chowries singed and rendered variegated, while fire bearing the lustre of a new kind of flower burns this line of silken flag cloths. Here has gone forth the adorable fire terrible on account of the sparks that are emitted with a sound sharp like that of the loud splitting of the fragments of the thunder bolt, and that (fire) is awful with a host of towering fierce, greedy and bright flames. And vehement is its scorching heat on all sides, therefore screening my beloved with my body I will go to a distance. (Does so.)

Female Vidyā —Happily is the heat that had only partially affected me kept off from me, whose rolling eyes are half closed from delight, by means of contact with the body of my lord, which is cool like a necklace of pure pearls, glossy, smooth and fleshy.

Vidyā —Ha! what have I done! or, (Verse 5) a beloved person without doing any special act drives away sorrow by the joy (he causes), for whoever has a dear friend has a possession of inestimable value.

Vidyadhari —How is this! the face of heaven is overcast with rain clouds dark like the neck of an intoxicated peacock, which are adorned with the play of streaks of lightning moving around with frequent and fitful flashes.

Vidyadhara —Ha ha this indeed is the power of the water weapon employed by prince Lava. What do I see! The fire-weapon is quenched by the meeting of thousands of rain showers continually going.

Vidyadhari —It delights me. It delights me.

Vidyadhara. Oh oh Alas alas Everything in excess is harmful for all creatures tremble, being thickly covered with darkness rendered dense by clouds hoarsely roaring, with the tumult caused by a series of violent winds of the time of universal destruction, as if they were struggling in the terrible cavernous jaws of Death opened to swallow the world at one gulp, as if they had entered the maw of Vishnu, all his senses being torpid in his yogic sleep at the end of the yuga. Bravo! Chandraketu bravo! opportunely hast thou discharged the weapon of the wind, since, (Verse 6) the clouds though numerous have been dispersed somewhere by the wind, as real knowledge disperses the delusive appearances in Brahma.

Vidyadhari —My lord! who now is thus that, whirling round the lappet of his outer garment with hand uplifted in an agitated manner, having forbidden from afar with sweet and affectionate words the martial toil of these two princes, causes his car to descend between them?

Vidyadhara —(*observing*) This is the lord of the house of Raghu having returned from killing Mambuka (Verse 7) Having heard the calm words sent forth by the mighty hero and stopped their combat through respect for him, Lava is calmed and Chandraketu also is bending humbly. May prosperity befall the king by being united to his sons! Therefore let us leave this place. (*Exeunt*)

Here ends the mixed Vāṣkambhala

(Then enter Rama with Lava and Chandraketu in a suppliant posture)

— Rama —(*Descending from the car Pushpaka*) (Verse 8) Oh Chandraketu, moon of the race of the sun, come quickly, and embrace me closely, let the burning even of my heart

allayed by means of thy limbs cool like a lump of snow[^]
 (Raising him up and embracing him with tears of affection).
 Is it well with you, the wielder of celestial weapons? .

Chandraketu —It is well with me now that I have fortunately come in contact with Lava, of wonderful exploits and charming presence I, therefore request that my father should look upon this warrior of straightforward valour with an equally affectionate eye as on me or even still more

Rama —(Observing Lava) I am glad that this friend of my child is of very dignified, lovely and auspicious appearance (Verse 9) He seems to be the science of arms incarnated in corporeal form to deliver the worlds, he is as if the duty of Kshatriyas having assumed a body to protect the treasure of Vedas, he is an assemblage of all the powers, or a collection of all the virtues he seems to be the aggregate of the merit of the world standing outwardly manifest before us

Lava —(to himself) Ha! this great man has pure majesty and appearance (Verse 10) He is the one great abiding place of security, affection and devotion, and the grace of supreme Duty, handsome in form Oh wonder! (Verse 11) My enmity has ceased, affection blended deep with bliss, springs up that haughtiness departs, I know not where, modesty[^] makes me bend low, having seen him why am I in a moment subdued? Or rather the fact is that great men, like holy places possess an inexplicable but priceless overcoming influence

Rama —Ha! why is it that he on a sudden gives me rest from my grief and fills my heart with affection from some unknown cause? Or rather to say 'affection has regard to obvious causes as contradictory in itself (Verse 12) Some mysterious internal cause binds things together, and affections do not depend upon outward conditions, for the lotus expands at the rising of the sun, and the moon gem streams when the coldrayed moon rises

Lava —Chandraketu! who is this great personage?

Chandraketu —Dear friend, surely this is my reverend father

Lava —Then in duty he is mine also, for thou didst call me your dear friend But there are four heroes of the story of the Rāmāyana that claim this title from thee, therefore tell me something particular about him.

Chandraketu — Surely know this is the eldest of them

Lava — (*joyfully*) What? Is this the lord of the race of Raghu! Auspiciously has this happy day dawned upon me in that I have seen this king (*Looking at him modestly but with eager curiosity*) Father Lava, the pupil of Valmiki, respectfully salutes thee

Rama — (*affectionately*) Long mayest thou live! come hither (*embracing him affectionately*) My child! away with his excessive modesty! Again and again fold me in a close embrace. (Verse 13) Thy touch, thick, smooth, and soft like the developed middle leaf of a lotus which is full blown, delights me, being cool like the nectar of the moon and the juice of sandal wood

Lava — (*To himself*) Such disinterested affection he has for me, while I, an ignorant fellow, have taken up arms to commit hostility against this very person. (*Loudly*) Let my father forgive the childish folly of Lava.

Rama — What fault did my child commit?

Chandraketu — Having heard the proclamation of my father's exploits from the escort of the horse he played the hero.

Rama — Surely this is creditable to a Kshatriya. (Verse 14) A man of valour cannot endure that the (fame of) the valour of others should be spread abroad, such is his real character, which is not assumed because it has been so fixed by nature, if the god, the author of day, burns unceasingly with his rays, why does the fire stone vomit flames as if insulted!

Chandraketu — Intolerance also appears graceful in this great warrior alone. For let my father observe, by means of the weapon of stupefaction employed by my dear friend, our ranks are fixed motionless on every side

Rama — My dear Lava, let the weapon be withdrawn, and let too Chandraketu comfort the forces bewildered on account of having been paralysed

Lava — As my father bids (*He remains in the distance*)

Chandraketu — As you order (*Exit*)

Lava — Father, the missile has ceased to work.

Rama — My child these weapons which can only be em-

ployed and withdrawn by means of secret charms are handed down by tradition. (Verse 15) — [Repeated twice p

193] Then the revered Kṛiśṇaśva told the secret knowledge of

the whole lore of the *mantras* about these to Vis'vamitra, who had been his pupil for more than a thousand years, and that revered person communicated it to me. This was the previous order of teachers. And now I ask how didst thou obtain it, noble youth?

Lava —The weapons revealed themselves to us two spontaneously

Râma —(*Reflecting*) What cannot be possible! Wonderful greatness may be caused by the ripening of exalted merit. But why dost thou use the words 'to us two'!

Lava —We are twin brothers

Râma —Where is that other brother?

(*Behind the scenes*)

Dandayana' (Verse 16) Is there indeed a fight taking place between Lava, the long lived one, and the soldiers of the king as the report goes! What dost thou say! "friend, it is so " Let the title of supreme lord to-day become extinct in the worlds, and let also the fires arising from the weapons of the Kshatriyas be extinguished

Râma —(Verse 17) But who is this of a complexion dark blue like sapphire, that by his very voice covers me with horripilation, making me thereby resemble a Kadamba tree that puts forth buds at the moment of the deep roar of a fresh blue cloud!

Lava —This is that elder brother of mine, noble Kusa, who has returned from the hermitage of Bharata

Râma —(*with admiration*) My child, call him of long life also here

Lava —So I will (*He advances towards Kusa*)

(*Enter Kusa*)

Kusa —(brandishing his bow with emotion, delight and courage) (Verse 18) If there should be a fight with the kings of the solar race, who, from the time of Manu the son of Vivasvat, have offered to Indra the boon of protection, and kindled the fire of their martial spirit to burn the haughty, then fortunate would be this bow, the string of which has lights waved round it by the terrible points of the flames that flash forth from the fiery arms (*He advances with haughty stride*)

4 Rams —There is a marvellous excess of heroism in this warrior boy (Verse 19) His look regards as straw the best prowess of the three worlds his gait firm and proud seems to bend down, as it were, the earth even in boyhood he possesses massiveness like that of a mountain can he be the incarnation of the heroic sentiment or of pride hither advancing?

Lava —(*Advancing*) Victory to my noble brother!

Kusa —Longlived one, what is this talk about a fight?

Lava —Oh it is a trifling matter My revered brother, however should give up his haughty bearing and behave modestly

Kusa —For what reason

Lava —Here stands the king the lord of Raghu's race and he shows affection to us two and is longing for thy approach

Kusa —(*refusing*) That hero of the story of Ramayana, the protector of the Vedic treasure

Lava. —The same.

Kusa —That great man is one whose holy sight is to be desired, but I cannot conceive in what way he is to be approached by me.

Lava —Just as we should approach our elders.

Kusa —How can this be?

Lava —The high minded and courteous Chandraketu, the son of Ūrmila, out of friendship, addresses me with the title of a dear companion, therefore on account of those my relations with him that royal sage becomes our father in duty (or by courtesy).

Kusa. —In the present case humility though shown even to a Kshatriya is not blameable.

(*Both walk about*)

Lava —Let my noble brother behold this great hero, the excellence of whose various superhuman actions may be inferred from his form, majesty and serenity

Kusa —(*Observing*) (Verse 20) Oh! how gracious his form and how sanctifying his majesty! Rightly did the bard of the Ramayana transform the goddess speech (into the form of that poem) (*approaching*) Father, Kusa, the disciple of Prachetasa, salutes you.

Rama — Come, come, boy, long may you live ! (Verse 21)
 Through affection I am eagerly longing to embrace your
 body, which is smooth and sleek like a cloud filled with
 water (*Having embraced him, to himself*) Can this boy be
 my child ! (Verse 22) For when I embrace him, he, as
 it were, bedews my body with a stream of nectareous fluid
 as if he were the essence of my body produced from my
 affection and flowing forth from every limb, as if he were
 all my life standing without me revealed in bodily form,
 as if he were created by the gushing of my heart agitated
 with deep joy

Lava — Father ! The sun is shining right on the fore-
 head, therefore take a seat for a moment in the thick shade
 of this Sala tree

Rama — Is my child likes

(All walk about and sit down according to rank)

Rama — (*To himself*) (Verse 23) Ha ! though
 adorned with modesty the ways of Kusa and Lava, their gait,
 their attitude, their manner of sitting, and so on, suggest
 (future) imperial rank (Verse 24) And the charms of their
 beauty, which are natural and inseparable from their body,
 proclaim a grace attractive in every part, as those charming
 rays indicate the flawless moon or the drops of honey on
 expanded lotus And I see in them abundantly manifested
 the beauty of the princes of the race of Raghu (Verse 25).
 Their body is dark blue like the neck of a full grown pigeon
 and has well turned shoulders that resemble the neck of a
 bull their look is steady like that of a pleased lion, and their
 voice is deep like that of the drum of rejoicing (*observing*
them carefully) Ha ! not only does their form resemble mine,
 (Verse 26) but various resemblances to the daughter of
 Janaka are noticeable in this pair of boys, for him who has
 requisite skill to mark them Surely that face of my dar-
 ling, beautiful like a young lotus, has, as it were, again been
 submitted to my eyes (Verse 27) Here is the same
 camp of the upper lip, beautiful with the gleam of teeth
 clean and white and the same fascinating ears, and although
 the eyes are red and blue, nevertheless there is in them
 the same virtue of beauty (*Reflecting*) This is that very
 forest, inhabited by Prâhetasa, where indeed the queen was
 abandoned, and this is their appearance and this their age

and majesty. And the fact that the missiles disclosed themselves to them of their own accord makes me thus reflect. Can it be my permission to the missiles at the time of looking at the pictures that has taken effect? For we have heard that the missiles did not pass without traditional instruction even among men of old time and moreover this exceeding joy of my heart gives assurance to my soul that is floating (on doubts). That they are twins also greatly agrees with my own experience. For I had often marked that the queen in her pregnancy was blessed with twins (*weeping*) (Verse 28). For when the love, that had already taken root, had grown with our familiarity it was I who first perceived with the gentle touch of my palm the two-fold nature of the foetus in her womb as we were alone, she with her eyes closed from a sense of natural coyness though feeling perfectly at ease and it was after some days that she came to know herself (*Having wept*). What then shall I ask the boys on some pretext?

Lava — Father what means this? (Verse 29). A flood of tears has given to thy face, which gives prosperity to the worlds, the beauty of a dew besprinkled lotus.

Kusa — Oh my dear brother! (Verse 30). Of course without the queen Sita what must not be a source of grief to the lord of Raghus? For, truly the whole world becomes a wilderness on the loss of the beloved, and that love he felt was so great, and that separation also is endless, why dost thou ask such a question as if thou hadst not studied the Ramayana!

Rama — (*To Lava*) Oh, they talk with indifference. Enough of questions. Foolish heart, what means this sudden unsteady emotion of thine? Having thus revealed the agitation of my heart, I have become an object of pity even to the boys. Well I shall change the topic (*Aloud*). My children, there is a poem called Ramayana, the outpouring of the learning of the revered Valmiki, the panegyric of the race of the sun, I wish out of curiosity to hear a little from it.

Kusa — The whole of that composition has been studied by us. Now there recur to my memory these two verses in the last canto of the part that describes Rama's boyhood.

Rama — My darlings, repeat them.

Kus'a —(Verse 31 & 32) "Sita was naturally dear to the high-souled Rama, but that dearness she increased by her own virtues, in the same way Rama was dearer even than life to Sita, but their hearts alone knew their mutual affection

Rama —Alas! very terrible is the shock to my inmost heart : Alas! my queen, even so it was Ha! ha! the incidents of worldly life, unpleasant on account of sudden reverses and ending in the grief of separation, afflict us (Verse 33). Where now is that great delight abounding in the most intimate confidences! Where that mutual love and where the deep emotions full of admiration for each other and where that union of hearts in joy or sorrow! Nevertheless this life of mine still throbs, and the accursed one does not cease. Oh pity! (Verse 34) I have been made to remember the time, though it is painful to remember, which was charming on account of the wonderful disclosing at one and the same moment of the thousand virtues of my beloved (Verse 35) When the budlike breasts of the fawn-eyed one that had just made their appearance expanded a little after some days, (a time) when love, deep by the combination of youth, affection and desire, throbbed saucily in the heart but bashfully in body (in outward demeanour)

Lava —And this is a verse spoken by Rama to Sita when they were sporting on the banks of the river Mandakini and in the forest of Chitrakuta (Verse 36) 'This slab of stone in front of us was placed as if for thy sake round which this *Kesara* tree has as it were rained flowers

Rama —(*Smiling with an expression of shame, affection and sorrow*) Boys are exceedingly innocent, especially those who live in a forest Ha queen! dost thou remember that place which witnessed the intimate confidence of that time! (Verse 37) I see as it were before me thy face, becoming cool by means of the dews of fatigue, gleaming with moon like forehead, which is overspread with curls agitated by the gently moving breeze of the Mandakini, the cheeks of which are radiant though not dyed with saffron, beautiful with fascinating ears, which are charming even in the absence of ornament (*Remains as if petrified then piteously*) what wonder ho! (Verse 38) By long and repeated brooding one creates and

Places in front of one that is dear, surely even though far off a dear person does thus provide consolation, but certainly the world is a withered desert when one's wife is dead, then the heart is scorched as it is in a heap of burning husk.

(*Beheld the women*).

(Verse 39) Vāsishtha Vālmiki, the queens of Dasa-rāha and also Janaka together with Arundhati, terrified all of them at hearing of the quarrel of the boys, are coming ardily on account of their limbs weakened from old age and also on account of the distance of the hermitage though eager in spirit slow from fatigue.

Pama—What Pervered Arundhati Vāsishtha, my mothers and Janaka too all here O ill luck How can I see them! (*Looking forth sadly*) Alas that father Janaka has by chance come to this very place is a stroke of the thunderbolt to me an unlucky being (Verse 40) I beheld that meeting of the two fathers on the auspicious festival occasion of their children's marriage at which Vāsishtha and others were present delighted on account of the desirableness of the connection and now I who am in this plight witness my father's friend after such a strange calamity has occurred, why am I not cleft in a hundred fragments? But what can Pama do?

(*Beheld the women*) Alas alas oh pity! (Verse 41) Having suddenly beheld the lord of Raghu's race in such a state with his splendour subsiding in majesty only, after recalling to life Janaka who swooned first, the mothers in their distress are themselves falling into a swoon.

Rama.—Alas my father! Alas my mother! Alas Janaka! (Verse 42) Your pity is thrown away upon me, wretch that I am, for I showed no pity to her who summed up in herself the whole blessedness of the families of Raghu and Janaka. I will, however, pay my respects to them.

Kusa and Lava—This way, father, this way

(*They were also overpowered with feeling Exunt all*)

End of Act VI

Spelled "The Recognition of the princes."

Act. VII

(Enter Lakshmana)

Lak — Well! well! To-day the revered Valmiki, having summoned together with us the people including Brahmanas, Kshatras, citizens and country people, by his power has placed here the whole world of creatures movable and immovable, consisting of the host of the chiefs of the gods, demons, animals and serpents. I also have received a command from my noble brother in these words — Dear Lakshmana! we are invited by the revered Valmiki to behold his own composition being acted by Apсарасes, therefore go to the theatre on the bank of the Ganges and seat the spectators. And I have seated the whole assemblage of mortals and immortals in their proper places. But here (Verse 1) comes my noble brother, in this very direction, out of respect for Valmiki, he who has undertaken the difficult vow of a hermit, though still inhabiting a kingdom for a hermitage

(Enters Rama)

Rama — Dear Lakshmana, have the distinguished spectators taken their seats

Lak — Yes

Rama — But these two boys Kusa and Lava should receive as much respect as may be shown to dear Chandraketu.

Lak. — I have already acted accordingly knowing full well your Majesty's love towards them. But here is the royal seat spread out, let my noble brother sit down on it

Rama — (sits down)

Lak — Ho, let the play begin.

Sutrachara — (Entering) Hear, hear! the revered Valmiki, who speaketh the truth, thus commands the animate and the inanimate world. Here is that sanctifying and sweet composition which I, perceiving with the prophetic eye of a sage, composed full of the sentiments of pathos and wonder, you should be attentive to it on account of the importance of the matter

Rama — This is the meaning of what has been said. Sages have an intuitive perception of duty. The knowledge of these revered men is unaffected by passion and is a receptacle of truth, is in no case baffled, therefore it should never be doubted.

(*Enter the Scene*) Ah noble Lord! Ah! prince Lakshmana here I am alone, helpless, the time of my delivery being near, hopeless—and the wild beasts long to devour me, therefore I now—wretched woman—will throw myself into the Bhāgirathī

Lak —(*to himself*) Alas this is something quite unexpected.

Sutradhara —(*Verse 2*) The queen, the daughter of the earth dejected in the great forest by the king throws herself into the goddess Ganga, in the throes of child birth [*Exit*]

(*End of first act*)

Rama —(*with Rama*) Queen queen! care for Lakshmana.

Lakshmana —My lord this is a play

Rama —Alas queen my dear companion in my journey in the Dandaka wood. This calamity has befallen you on account of Rama.

Lak —My noble brother will just look at the performance

Rama —Here I am ready, hard as adamant. (*Then Sita enters carrying a large stone in her lap*)

Pama —Dear Lakshmana, I seem to enter some unknown and sudden gloom. Support me

The two Goddesses —(*Verse 3*) Take heart, oh blessed one, thou art highly favoured with good fortune oh princess of Videha, within the water thou hast given birth to two sons, who shall uphold the race of Raghu

Sit —(*rejoicing herself*) Happily have I given birth to two sons. Alas! my lord (*faints*).

Lakshmana —(*Falls at Rama's feet*) My noble brother! We are blessed with good fortune. The race of Raghu has budded auspiciously. (*Observing*) Alas! alas my noble brother has fainted overwhelmed with the flood of tears that burst forth. (*Joins him*)

Prith. —Child take heart

Sita —(*rejoicing herself*) Revered one, who are you! Leave me

Prith. —This is Bhāgirathī the tutelary goddess of thy father-in-law's family

Sita —Revered goddess, my homage to you.

Bhāg — Obtain the auspicious fortune befitting your⁴,
virtuous life

Laksh — We are highly blessed

Bhāg — This is your mother, Earth

Sita — Alas mother, you have seen me in this plight

Prith — Come, my darling, come, my daughter

(*Both faint having embrace each other*)

Lak. — (*Joysfully*) Fortunately has the noble queen been
favoured by Ganga and Prithvī

Rama — (*beholding*) As fate would have it, this is still
more pathetic

Bhāg — All triumphant is maternal affection since even
the all supporting Earth grieves Or rather common to all is
this thread of life which has the knot of infatuation of mind,
and a source of misfortune to sentient beings Goddess Earth,
oh princess of Videha, take comfort

Prith — Goddess having given birth to Sita how can I
take heart? (*Verse 4*) (*First*) there was her long stay
in the midst of the Rakshasas, *secondly* her exile is extremely
unbearable

Bhāg — Who can indeed bar the doors of destiny when
it is just ripening in the case of a certain individual?

Prith — Revered Bhāgirathi! But all this is quite un-
becoming on the part of your dear Rama (*Verse 5*) He
showed no regard for the hand which he as a youth had
firmly seized in boyhood, nor did he show any for me nor
for Janaka, nor for fire, nor for the dutiful conduct (of Sita)
nor for his offspring

Sita — Alas! I am reminded of my noble lord

Prith — Ah, what is your noble lord to you now?

Sita — (*with a blush and with tears*) Or rather, it is as
my mother says

Rama — Mother Earth! I am even such an one as thou
sayest

Bhāg — Revered Earth, you are the very body of the
world (*chief stay*) Why then do you get angry with him
as if you did not know him well? (*Verse 6*) A terrible
scandal was spread abroad among the people and as for that
purification by the fiery ordeal, as it took place in the island
of Lankā, how can men here be expected to believe in it? This

the precious family inheritance of the race of Ikshvāku that the whole world is to be kept contented, hence in such difficulty what was that darling to do?

Lakshmana — Surely the divinities have an unobstructed knowledge of the minds of creatures.

Ganga — Nevertheless I here fold my hands to you.

Rama — Mother Thou hast continued thy favour to the house of Bhagiratha.

Prithvi — Goddess I am always favourably inclined towards you. But I speak thus on account of the rush of affection that is unbearable at first. Not that I am unaware of Rama's love for Sita. (Verse 7) Having abandoned darling Sita through the power of fate with tortured mind he lives only by his extraordinary courage and the merit of his subjects.

Rama — Surely elders are kind to children.

Sita — (weeping and with folded hands) Let my mother absorb me into her own self.

Rama — What else could she say?

Bhagi — Heaven forbid! Mayest thou live for thousands of years without being absorbed!

Prithvi — Daughter! you have to take care of your son.

Sita — I am helpless (without my lord) What have I to do with these (orphans)?

Rama — My heart, thou art adamant.

Bhagi — How canst thou be without a protector since thou hast a husband?

Sita — Of what worth to me is my state of having a lord — a wretched woman as I am.

The two Goddesses — (Verse 8) How canst thou undervalue thyself, the world's blessing, by association with whom the purity even of us twain is increased?

Lak. — Let my noble brother hear.

Rama — Let the people hear.

(Dance behind the Scenes).

Rama — Something still more strange.

Sita — Why is the whole heaven, filled with tumult, thus in a blaze?

The two Goddesses—Ah, we see it, (Verse 9) Those very weapons of which Krisasva, Kausika and Rama have successively been the masters, are manifesting themselves with the *Jambhaka*

(Behold the Scenes) (Verse 10) Queen Sita, we salute thee thy sons are our resort, Rama having given us to them at the time of looking at the painting

Sita—Happily these are the presiding deities of the weapons. Ah my lord your favours shine upon us even now

Lak—My noble brother had said that they would by all means wait upon her offspring

The two Goddesses—(Verse 11) A low to you, mighty weapons! Blessed are we by your favour! You should wait upon the boys when meditated upon in the hour of need May you fare well

Rama—The waves of grief broken by the confluence of astonishment and joy, being agitated, make my condition something wonderful

The two Goddesses—Rejoice, daughter! rejoice! Thy sons have now become equal to Pamabhadra

Sita—Revered ones! who shall perform for these the ceremonies necessary for Kshatriyas!

Rama—(Verse 13) Lo Sita, who gladdens the race of the Raghas protected by Vasushtha, alas, even she does not find one to perform the sacraments for her sons

Dhag—My daughter, why do you trouble yourself with this thought? When these boys are weaned I will entrust them to the venerable Valmiki who will perform the rites for them that are necessary in the case of Kshatriyas (Verse 14) Valmiki is even like the two sages, Vasushtha and Angirasa, being the preceptor of both the families that of Raghu and that of Janaka

Pama—It is well thought of by the revered one

Lak—My noble brother, I tell the truth, I recognize the boys Kusa and Lava as thy sons by these several characteristics (Verse 15) For these two, possessing the mystic missiles from their birth of heroic nature, both residing with Valmiki, both resembling the noble one in their features, are now twelve years old

Rama—In the consideration that these two are my sons my heart waves to and fro and I am stupefied

Pr. —Come my daughter, sanctify (by thy presence) the regions below the earth.

Rama —Ah my dearest, thou art gone to another world.

Sitâ —Let my mother take me to a long rest in her bosom. I am not able to endure the terrible humiliation in the world of living beings.

Rama —What will the answer be?

Pr. —I bid thee wait until thy two sons are weaned, afterwards I shall do as it shall seem proper (to me)

Ganga —So be it.

(*Exeunt the two D-rties with Sitâ*)

Rama —What! is the vanishing of Sitâ actually taken place! Ah queen! Ah dear companion in my sojourn in the forest of Dandak! Ah goddess of virtue! Art thou gone to another world? (*screams*).

Lak —Help, revered Valmiki! Is this the object of thy poem?

(*Behind the scenes*). Remove the musical instruments. O creatures, including both animate and inanimate ones, mortals and immortals, behold now a holy miracle ordained by the great sage, the venerable Valmiki.

Lak. —(*Observing*) (Verse 16) The water of Ganga is agitated as if it were churned and the sky is crowded with divine sages. Wonderful! the noble queen together with the goddesses Ganga and Earth rises from the water.

(*Again behind the scenes*) (Verse 17) Arundhati, adorable to the world, do a favour to us, Gangâ and Earth; we offer to thee Sitâ, thy daughter in law of holy vows.

Lak. —Oh! marvel! marvel! Look! look! my noble brother! (*observing*) Alas, even now my lord does not come to himself.

(*Enter Arundhati and Sitâ*).

Arundhati —(Verse 18) Hasten, dear princess of Vidisha, abandon thy natural bashfulness, come, recall to life my darling with thy hand of which the touch is gentle.

Sitâ —(*Touching in an agitated manner*). Let my lord recover consciousness.

Rama —(*Coming to himself and with joy*) Ha! what is this! (*After beholding the queen with joy and astonishment*)

What, the queen (*with a bashful smile*) my mother, Arundhati and all the revered ones, together with Rishyasringa and Santā, rejoicing

Arundhati — My son, here is the tutelary deity of the house of Bhagiratha, the propitious Ganga

[*Behind the Scenes*]. Lord of the world, Rāma, remember thy words to me when thou wast looking at the picture — ‘Do thou, oh mother, think kindly upon Sitā, even as Arundhati behaves to her daughter in law’ In this respect I have paid my debt

Arund — There is thy mother in law the revered Earth

[*Again behind the Scenes*]. As thou didst say, oh prince of long life, when thou didst abandon my darling Sitā, — “Oh revered mother Earth, take care of thy worthy daughter Janakī” I have now performed the command of my dear son and lord

Rāma — How is it that I, a great sinner, have been pitied by the two revered goddesses? I bow to you

Arund — Ho! ho citizens and country people, may this queen Sitā, daughter in law of the race of the sun, sprung from sacrificial ground, who has been committed to me Arundhati with such words of praise by the revered Ganga and Earth, and whose chaste behaviour was formerly established by the adorable fire, and who was praised by the immortals together with Brahma, be received or not! What think you, worthy men!

Lak — The subjects, having been thus scolded by the revered Arundhati, and the whole collection of creatures do obedience to the noble queen, and the guardians of the world and the seven Rishis worship her with showers of flowers

Arund — Rāma, lord of earth! (Verse 18) Appoint
 appointed as to the *original of the*
 the sacrifice
 love the grief
 of Sitā

Rāma — As the revered one commands

Lak. — I have attained the desired object

Sitā — I am restored to life

Lak — Noble queen! here does the shameless Lakshmana bow to you.

Sitā — May you live long, you who are like my son to me

Arun. — Revered Valmiki, let Kusa and Lava, the sons of Pama, born of Sita's womb, be presented now. (Exit)

Rama and Lak. — Fortunately it is as we thought.

Sita — (*over-joyed with tears*) Where then are my sons?

(*Then enter Valmiki, Kusa and Lava*)

Valmiki — Dear boys, Kusa and Lava Here is Pama your father, Lakshmana your youngest uncle, the queen Sita your mother here is the royal sage Janaka, your maternal grandfather

Sita — (*Looks at them with joy, delight and wonder*) What! my father

Kusa and Lava — Oh father Oh mother! Oh grand father!

Pama and Lak. — (*embracing with joy*) Indeed, boys you have been obtained by merit

Sita — Come son Kusa, come son Lava, after a long time embrace your mother who had gone to another world

Kusa and Lava — (*hasting down*) We are blessed

Sita — Revered Sir, I bow to you.

Valmiki — Daughter, may you long continue in your present state of happiness.

Sita — Oh joy Here I see my father, our family preceptor the elderly matrons the noble Sautra with her husband my revered lord, together with Lakshmana graciously disposed and with them all Kusa and Lava so I am overpowered with joy

(*A confused noise behind the scene*)

Val. — (*Passing and observing*) Oh, the lord of Madhura (*Vishnugraha*) has arrived after having killed Lava.

Lak. — Good fortunes come in a train.

Pama — Though experiencing all this I cannot believe it or such is the nature of prosperous events.

Valmiki — Speak dear Pama What further service can I do to please thee?

Pama — Can there be anything farther to be wished for? But let there be this benediction (Verse 20) This story purifies from sins and increases blessings being auspicious

and charming like the mother of the world and like Gangā,
may wise men reflect over this poem of the poet of ripe
wisdom, who knows Brahms revealed in the form of words,
while its nature is brought out by acting

[Exeunt all]

End of Act VII

Styled the final union



List of some abbreviations employed in this book.

- क—Mr Kales edition of the उत्तररामचरित
 काव्याल०—काव्यालंकारग्रंथ of रामन
 कुमार०—कुमारसम्भव of कालिदास
 घ—Mr Ghate's edition of the उत्तररामचरित
 टी—The commentary of मनस्वाम
 न—The निजयसङ्गण edition of the उत्तररामचरित
 नाट्य०—नाट्यशास्त्र of भरत
 पा—Pāṇini's अष्टाध्यायी
 महावीर०—महावीरचरित of भद्रभूत
 मालती०—मालतीमाधव of भद्रभूति
 रघु०—रघुवंश
 ख—Vyākhyāṣāra's edition of the उत्तररामचरित printed in 1872.
 विष्णु०—विष्णुपुराण
 घीर०—वीरराज commentator of the उत्तररामचरित
 मि की०—मिहिरास्त्रीकीमुद्रा
-

- Com—Commentary or Commentator
 C—The Commentary of Chanakya.
 Gh—Mr Ghate's edition of the Uttararamacharita.
 K.—Mr Kales edition of the Uttararamacharita.
 N.—The Nirṇaya sūtra's edition of the Uttararamacharita.
 L.—The Commentary of Lachandralaludhekar on the
 Uttararamacharita.
 V.—Isvarachandra Vyākhyāṣāra's edition of the Uttararama-
 charita.

METRES

अनुष्टुभ्—not given here as being easily recognisable Vello
notes p 57 for definition

इन्द्रध्वजा—सादिन्द्रध्वजा यदि तौ जगौ ग I 11, 11, II 3, IV 8, VI
27 VII 4, 16

उपजाति—A mixture of इन्द्रध्वजा and उपेन्द्रध्वजा (उपेन्द्रध्वजा जननाम्नो
गौ) I 15 II 6, III 35, 42, IV 16, VI 15, 27.

रथोद्धता—रात्रराशिह रथोद्धता लगी I 34, 37, 45

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1 10 32

आपराधमिक—A (म, म, न, न, ग in uneven पादs and म, म, र, य
in even पादs)

हुतबिलक्षित—हुतबिलक्षितमाह नभो भरो I II 27, IV 15

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उत्तररामचरितस्थश्लोकाना सूची ।

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धोऽप्येव मप्रति नव	५	३३	स्व बहिर्मुनया वजिष्ठ	४	५
ध तावानानन्दो निर	६	३३	स्व नीमित त्वमगि मे	३	२६
धुमिना कामपि दत्ता	७	१२	त्वमेव ननु कर्वाणि	३	१
धुम्बुजकुटीर	२	२९	त्वरस्य धमे धट्टि	७	१८
गुहानो यः पूर्व परिणय	३	८०	दत्ताभये तस्य	२	११

	न०	श्लो०		अ०	श्लो०
सिन्धुस्य दक्षिणे.	६	१८	पातालोद्वज्जुप्रपुष	५	१४
तत्र तरवः पुनः.	३	२६	पापेभ्यश्च पुनानि वर	७	२०
क्षेत्रे कुड्मभाजा	२	२१	पुनश्चक्रान्तरस्मीकं	१	२२
पुनः कौतुकवता	५	११	पुरा यत्र स्रोतः पुननि	२	२७
इति हृदय गाढो	३	३१	पुरा स्ते मीहे पति	६	२८
सुमानेन मनसा	७	७	पुनोत्पीडे तदाकम्प	३	२९
नररकुलचन्द्र	२	८	पौडस्तम्ब जटायुषा	३	३३
या सौड्यं महानाह	१	३६	प्रहृष्येन प्रिया मीना	६	३१
नमरेदनायैव	१	६७	प्रमुममेव दक्षिते	३	३६
हृन्मृगावृताग	६	१९	प्रमाद इव मूर्तेः	३	१६
कम्पा मविगा विनोतु	७	२७	प्रियप्राया इति विनय	२	२
वि मीते नमस्तेऽस्तु	७	१०	प्रियापुष्पमङ्गला	६	३६
नामपि हि वैशेषा	१	६	बाणवर्षेण नीत वी	१	२९
या शून्यस्य जगतो	३	३३	प्रमादयो ब्रह्मविषय	१	१५
मिनिदपि	२	१९	प्रमादयो ब्रह्मविषय	६	१५
किञ्च भवना केन्या	३	३३	भो भो लज महाराहो	५	७
तेजस्तेजसा प्रसूत	६	१६	अभिषु कृतपुष्टान्तः	३	१९
प्रमाणावृत पाणि	७	५	मनोरथस्य सद्दीप्त	५	२०
न्येव त्वरितमुनन्त	५	१	मन्यादिव क्षुन्मति	७	१६
नो व. परमाश्रेष्ठो	७	११	मतिप्रामेतन्मिनिविनय	६	२१
रज्जुबलवन्निग्रे	३	२०	मा निषाद प्रतिष्ठा	२	५
यो जय मयाधर्म	७	१९	मुनिजनसिद्धिरेक	५	३
रज्जुनिमिता ब्रविर्	२	१६	मेषमालेव यथाय	२	२६
तारग्रवालम्दगी	३	२१	मृदानस्य जीवजुष्टम	१	३६
तीव्रसिद्धनमङ्गमुण	४	१	य एव मे जन पूर्व	६	७
नृते तस्या परिमर्व च	४	२३	यत्र हमा अपि मृगा	३	८
ता. प्रियतमा वाच.	३	३४	यत्रानन्दाद्य मोदाद्य	२	१२
प्रमृतेरपि तस्य	४	१६	यथापि नैदीर्घिर्न	१	१२
जनविर्ले	१	२०	यथा निरक्षीनमलान	३	३५
दणतकटोरपुष्टर	६	१३	यथा वसिष्ठादिमौ	७	१४
मिषाण्डुदुन्दुक्पोल	३	४	यथेच्छं मोक्ष्य वी वन	२	१
पश्चात्सुच्छं बहति रिपुने	४	२६	यथेन्द्रानन्द ब्रजनि	५	२६
परसापि च जनध्यानं	२	१७	बदस्या पन्थुर्वारजनि	४	१४

	१०	छो०		१०
यदा किञ्चित्	६	३५	व्यर्थं यत्र कथीन्द्रसहस्र	३
यदि ते मन्ति मन्थेन	४	२८	शम्भूको नाम वृषल	७
यच्छास्त्राद रिमु	५	१६	शान्त महापुष्पमगदित	६
य ब्रह्माणमिव देवी	१	२	शिगुर्वा शिप्या वा	४
यया पूतमन्यो निधि	४	१०	शुक्लाच्छदन्त	६
यस्या ते दिवसास्तथा	२	२८	शैशवान्प्रभृति पोषिता	१
येनोद्गच्छद्विसरिमन्य	३	१५	ध्रुवाम्बुशिशिरीमव	६
योऽयमश्व	४	१७	स एष ते वटभवनधु	२
रणकरण	६	१	सग्यातीर्तद्विरदतुरग	५
राज्याधमनिवासेऽपि	७	१	ताना केनापि कायण	१
लीलोत्खातमृगाल	३	१६	सतानवाहीन्यपि	६
लौकिकानां हि साधूनां	१	१०	समयं स वर्तन इरेष	१
वज्रादपि कठोरानि	२	७	ममाश्वनिहि कस्यापि	७
वन्मायाश्च रघुदुरम्य	८	२२	सर्वधस्तृहणीयता	६
वपुःपुत्रमुत्तमिदा	६	२४	सर्वाधनो वतिष्ठादीन्	१
वयमपि न स्वचेवत्राणां	५	१८	स राजा तस्मात्स्य स च	४
वशिष्ठादिष्टिता देव्यो	१	३	संस्था व्यवहर्तव्यं	१
पतिष्ठो वा मीरिन्दसहस्र	६	३९	न सन्दधी भगव्य	४
प्रतर्गति गुह्य प्राप्ते हि	२	४	सस्वेदरोमाशितकम्पि	३
विद्याकृत्पेन मरुता	६	६	रिद्ध तेनद्वाचि वीर्यं	७
विना मीतादेव्या किमिव	६	३०	सीतादेव्या स्वकररुम्भितं	३
विनिवर्तित एष	५	८	सुहृदिव प्रसृत्य	४
विनिश्चेतु शक्यो न	१	३०	संनिवर्तनां प्रमाथेन	४
विरोधो विभ्रान्त प्रम	६	११	मोटधिरं राक्षसमभ्य	७
विदुर्गितमतिपूर्वार्ण	३	२३	मोऽयं दैत्य कटुभ	१
विभ्रमरात्मजा न्वी	७	३	त्रिधश्यामा कविदपर	७
विश्वभरा भगवती	१	१९	येहं द्यां न सौम्य न	१
विभ्रमादुर्गति निषत्	१	४९	येहासमानमितुमेत	१
वीचीरानं शीकरघोद	३	२	रसं पुरा परिचिनो	३
वृद्धाने न विचारणीय	३	३८	मरणि सुतनु	१
वेनोत्तेजभुजित	३	३६	हा हा देवि सुगति	३
मौनिक इव मौम	५	१३	हा हा निष्पल्लवभाग	१
न्यतिपरी पदार्था	६	१०	तौद नित्यानुपेक्षन	४
			दे ह्यन दग्ध	५